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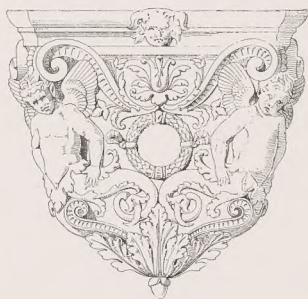


Brick and Terra-Cotta Work

during the Middle Ages
and the Renaissance

in Italy

With Original Sketches and Drawings



—BY—

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ITALIAN BRICK-WORK has received but scant attention, until now, from technical writers.

For this reason the author has made a complete set of exact drawings and illustrations during a number of trips to Italy and has prepared them for publication in order to replace Runge's book which appeared in 1846-1852.

In this latter work there is much that is inexact, a fact made very evident by comparing the illustrations in it with the original buildings.

The author of the present volume made several trips to Italy and had the illustrations for the book made by the architects Jenner and Gurlitt who were at that time students in the Berlin Technical High School. All the important proportions and measurements of the buildings herein reproduced and of their chief subdivisions have been taken with greatest care and accuracy.

In 1883 the publishers instructed Mr. Noack, the photographer in Genoa, to take pictures of such buildings as could better be represented by photography; and this was carried out under the author's direction.

In 1885 Mr. Laske made additional drawings for us, and to many others are we likewise indebted for additional illustrations.

The buildings are depicted as they stand to-day, with restorations. In a very few cases, however, the original structures have been shown, but only when absolutely certain indications have warranted this presumption.

The illustration of the Casa Vecchietti, 47 via d'Azeglio, Bologna, was made before the recent restorations and it is shown in its early condition in Plate 22.

The arrangement of the Plates prevented the use of a uniform scale, because the size of the pages was changed while the drawings were being finished. But as far as possible the same scale has been used on the same pages whenever detailed drawings are given, and in such cases the striking differences in scale so often occurring in Italian terra-cotta work can readily be noted. [See Plate 21, figs. 9, 11 and 12.]

With but few exceptions the facades are presented on so large a scale that architectural details together with the cutting, joining and interlocking of the stones can be made out clearly. Hence it was possible to forego illustrating details on a large scale.

The plates do not follow one another in chronological order but their arrangement is rather determined by the chief brick-building regions;—Tuscany, Umbria, Romagna, the Marches, Lombardy and Venice.

The chief localities of brick-building and stone-building in Italy are not sharply separated one from the other. Cities on the Alpine slopes or in the mountainous portion of Tuscany and Umbria possess structures built of brick; while in the chief districts of terra-cotta architecture,—Romagna and Lombardy, the use of cut stone was never quite discontinued.

Essential differences in style, however, have not arisen from the use of two materials. The shape of the cut stones underwent only a slight change because of the nature of the material employed, and brick-building developed precisely as did stone-building. Provincial,—local,—variations in style are very rarely seen.

Since but a few of the many buildings could be reproduced in our Plates, I shall give a brief review of the more important brick-structures that came under my observation. Many of these are now for the first time described, and it seems just as necessary to illustrate them as it is to depict those which have already appeared in other books on this subject.

Those marked † are now for the first time reproduced and explanatory remarks accompany them. In other instances reference is made to the works of other authors.

Buildings of the late Middle Ages and of the period of the Renaissance have received special consideration because these show preeminently that their architecture is in a fully developed state.

Piedmont, Rome and the southern Italian provinces are not referred to, since in these regions are few if any complete brick structures erected either in the Middle Ages or during the Renaissance. A small

brick church at Pianella and a church at Stillo are mentioned, however, by some authorities.

Rome has a fine terra-cotta structure in the Albergo del Orso and in the facade of S. Cosimato, rebuilt in 1475 by Pintelli, which is a naïve mixture of Middle Age and Renaissance forms. Other than these not very many brick structures need be named, save S. Maria sopra Minerva and S. M. Araceli.

The brick monumental work of Piedmont has been partly written of by Osten; but rich terra-cotta structures are not to be found in this district.

Sienna, in Tuscany, has a high situation and one very favorable for brick-building on account of the large nearby clay deposits. It is the chief city for this form of building and no other Italian town is so rich in mediæval brick palaces. See Plates 1 and 6, where several typical examples are given.

The Rocca Salimbeni Palace—Plate 1—is shown in its early condition before reconstruction by the architect Partini, whose effort in this direction does not commend approbation.

Some of the palatial buildings exhibit a mixture of marble and brick in their architectural development; while in others, as the Buonsignori Palace, artificially shaped stones are more extensively employed.

The subjoined are of brick, structurally throughout:—the famous gates of Sienna, so beautiful in design:—the Porta Ovale, erected in the XIV Century, the Porta Pispini, built by Moccio in 1326 and the Porta Romana, by Angiolo di Ventura in 1327—all three of them represented in Plates 2 and 4.

The fountains (see Plate 5), the large porticos above wells, the Fonte Branda (dating from 1081, enlarged and restored in 1198 by Bellamino and almost completely rebuilt in 1248 by G. di Stefano,) the Fonte Nuova (built by Tino di Camiano in the beginning of the XIV Century,) and the Fonte Ovale are also wholly of brick.

Among the mediæval churches in Sienna whose facades show the very simplest rough brick structure are the Chiesuola di Betlem or Bellemme in front of the Porta Romana, [illustrated in Plate 14, figs. 1, 2 and 3] and the small church of S. Chiara.

One of the most perfect Italian terra-cotta structures, surpassing even those of Bologna and Ferrara, and the only one of its kind in the province of Sienna, is the charming chapel of the Palazzo del Diavolo (Plates 9 and 10; Plate 36, fig. 4 ground plan and fig. 5 the cross-section). It stands in front of the Porta Camollia and was built toward the close of the XV century by Antonio Federighi evidently influenced by the *motifs* of Roman sepulchral chapels. Its frieze of griffins, vases and vines seems to be a direct imitation of the frieze of the temple of Antoninus and Faustina in Rome. Giulio Rossi, the Siennese architect has recently renovated this building.

In Sienna are many brick-structures wherein shaped stones are occasionally used, an evidence of an antique tendency; and noteworthy among them is the charming court of the convent of S. Caterina. Plate 28, fig. 1 represents the beautiful principal cornice of the Palazzo Pollini ascribed to Peruzzi; and Plate 10 the bastion called Mura di Peruzzi which adjoins the Porta Pispini. One of the master's (Peruzzi) characteristics is the graceful treatment of the exterior and this is all the more striking if we compare his works with the repellant fortress-like structures of Sanmichele.

The city of San Gimignano has preserved its mediæval appearance as, perhaps, no other place in Italy has, and rigidly follows in the architecture of its palaces and private dwellings that of Sienna.

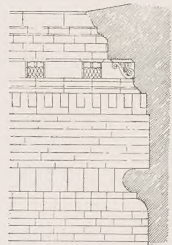


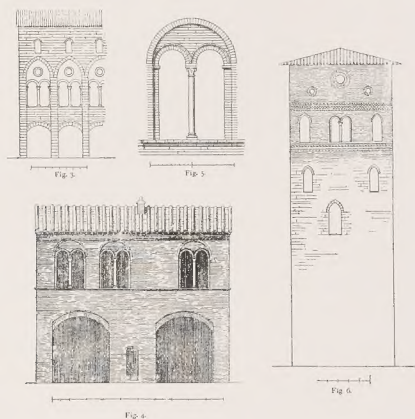
Fig. 1.

The facade of the Prepositura—Plate 3—is reproduced despite the fact that cut stone is largely employed in it, only the wall-surfaces and the enclosures of the two large windows being brick. Plates 7 and 8 give examples of San Gimignano's architecture.

Similar houses are found in the nearby towns of Certaldo, Asciano, Citta della Pieve and Montepulciano:—among them the Palazzo Bombagli and a brick house whose three upper stories project over large consoles (brackets) and arches on the ground floor.

Pisa has quite peculiar mediæval houses (see accompanying fig. 3); but it must be recorded that in San Gimignano and more rarely in Sienna, houses of Pisan style are found.

Now while, as a rule, in Sienna and the above named adjacent towns large wall-surfaces predominate, Pisan houses show a system of pillars between which are windows or else arranged in receding wall-surfaces. Houses in the via delle belle torri and via Accinghe, one in the via Sapienza and



the beautiful Palazzo Mediceo on the Lung-
Arno exemplify this type; and Plate 11, fig. 17 and Plate 12 show the Palazzo Agostini a late Gothic brick structure and a rich development of this system. In Plate 11, fig. 17 the small and ugly details easily recognized in Plate 12 have been omitted in order that the beautiful system may predominate in the illustration.

The casi Poschi (Toscanelli) in the via del Borgo and the house in the via Cariola (figs. 4 and 5) are simple brick buildings of the early Renaissance.

S. Cecilia is a brick structure of the early Middle Ages.

In the accompanying fig. 6 is the torre dei Upezinghi standing in the court of the Palazzo alla Giornata, one of the few palace towers in which Pisa was once so rich, that has been preserved.

Lucca possesses the Palazzo Guinigi a palace very much in the manner of those of Sienna.

S. Anastasio (Plate 13) is a small church with one name.

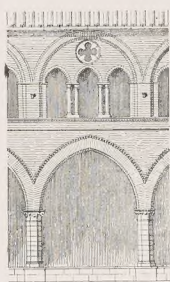
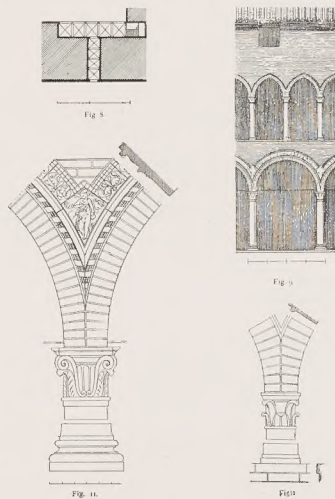


Fig. 7

It was built in the VIII and altered in the XIII century;—the lower half of the facade and the choir (except the chief cornice) are original structures, while the upper part of the facade and the chief cornice of the choir are the later alterations. In Plate 13 the middle window of the facade is depicted in restored form, because its present state with its built-in balustrade is clearly of recent date.

S. Giulia (Plate 14, fig. 8) belongs to the X Century.



In *Prato* are S. Domenico and S. Francesco. In *Empoli* are the Gothic campanile of S. Andrea (Chiesa Collegiata) and Madonna del Pozzo a simple brick structure of the year 1622. In *Umbria* only a few isolated structures claim attention. In *Perugia* are the Chiostro S. Giuliana (see accompanying fig. 7),—a beautiful specimen of court architecture wholly of brick and tiles save the buttresses and the cornice,—and the church near the University.

Foligno possesses a Gothic house, via Morlupo 3, which is an excellently carried out brick structure; the Ospedale vecchio, and a brick building belonging

to the Middle Ages mar the convent of Abbazia di Sassovivo, (near Foligno.)

A finely developed campanile, dating from 1582, is that of S. Pietro in *Bovaro*.

The Casa Verazzi, in *Narni* has a XV century loggia in terra-cotta. *Fano*, in the March of Ancona, has the Palazzo della Ragione, a very stately edifice almost wholly brick and similar to the Palazzo Pubblico in Piacenza, but more modest. The Palazzo de Comune is remarkable for the rich Gothic terra-cotta window in the main story.

In *Urbino* is the facade of S. Domenico.

Fabriano has the Casa degli Orfanelli, a Gothic edifice of brick dating from 1456.

In *Matelica* we find S. Rocco a simple brick church.

Brick-building in *Romagna* and *Lombardy* reached its acme of opulence towards the close of the Middle Ages and during the early period of the Renaissance, and the predilection in these regions for elaborate detail was favored by the ease with which clay was produced and its form multiplied. Ferrara surpasses other towns in the delicacy of its terra-cotta work and the same forms often persist in Bologna and vicinity. The Ferranese used marble in their details in addition to clay.

In Bologna the brick detail of the early Renaissance is often uncertain in form and departs further from the antique than that of Ferrara.

Only a few of the many brick structures in Bologna can here be reproduced, but let me name, as worthy of notice, the convent of S. Stefano with the central structure; S. Sepolero (dating from the X Century), the church of S. Pietro e Paolo, the court of Pilate (1019) illustrated in Plate 16 figs. 1 and 2, the cross-walk of S. Gerusalemme (see Plate 16, figs. 1 and 3), the churches of S. Giacomo maggiore (begun in 1267), S. Francesco (1236-1245), the towers of S. Pietro and of S. Domenico and the Mercanzia (XIV and XV Centuries) illustrated in Plate 15.

As compared with those of Ferrara, mediæval palaces and domestic dwellings of Bologna are grand in their design, notably the Palazzo Papoli (1344)

and the Casa Isolani, via Mazzini 19, which Faccioli has restored to its ancient form. (Plate 14 figs. 9 to 13). To show the complete architecture of the facade, the third projecting story, the supporting wooden props 27 feet in height, the beams and the square ends have all been omitted from fig. 9. They can, however, be seen in fig. 10.—

Among the rich, early Renaissance terra-cotta buildings the most important are the casa dei Caracci (XV Century,—see Plate 17), Palazzo Fava (see Pl. 18 and 19), Palazzo Pallavicini or Fibbia (Pl. 20 and Pl. 21, figs. 6 and 8) the Casa Vecchietti, via d'Azeglio 47, (Plates 21 and 22, figs. 3 and 5), Palazzo Malvasia, now the Albergo Brun (Pl. 25), built in 1491 by F. Ghisilieri, the court of the Palazzo Bevilacqua (Plate 23) built by G. Nadi towards the close of the XV Century, the Palazzo Tacconi (Plate 24) whose ground floor belongs to the early, and upper story to the later Renaissance, the Palazzo Malaguti (or degli stracciaioli), a palace,—via Stefano 34,—with pilasters, the portico of S. Giacomo whose frieze is identical with that of the court of the Palazzo Bevilacqua, the facade of the church of S. Caterina or Corpus Domini (built in the second half of the XV Century) and the Capella di Santo Spirito noteworthy because of its very original architecture.

About the middle of the XVI Century terra-cotta building in Bologna came to an end, and thenceforward bricks appear only in wall surfaces.

Imola has the Palazzo Sforza (in piazza) with an extensive portico occupying the entire length of the piazza. (Plate 26 and Plate 21, fig. 4.)

— The Palazzo Caterina Sforza, via corso 36, is built like the early Renaissance Florentine palaces:—

the ground floor has strong bosses, the main story shows excellent free-stone construction and the wall of the second story is of brick with a beautiful chief cornice of terra-cotta on a very large scale. (See Plate 21, fig. 9.)

A house in the via Oliveta (Nos. 9-11) has a graceful portal of terra-



Fig. 12

cotta (Plate 21, fig 12) and the portal of S. Domenico is to be noted, (Plate 45, figs. 1 and 2).

We find in *Faenza* a small church, S. Michele (via Evangelista Torricelli 205) built in the early Renaissance and with most beautiful terra-cotta cornices (Plate 11, figs. 1 and 2); also the Palazzo Caldesi (ground plan in the accompanying fig. 8) with terra-cotta windows and intermediate cornice of its facade with a charming frieze of vines (see Plate 11, fig 7). In its court are arcades (accompanying figs. 9, 10 and 11) with terra-cotta archivolts of an original design (Plate 16, fig. 11).

Forlì. The facade of the casa Francia, now casa Pettini (Plate 27) shows, by its arrangement of plasters, a design seldom seen in brick palaces. It is built entirely of brick excepting the window architecture, columns, archivolts and the cornice of the second-story balustrade. Single details, especially those of the chief cornice, are worked out with exceeding delicacy. Next to this house is a mediæval building, now casa Pettini (Plate 27) showing arcades with pointed arches on the ground floor and small coupled windows in the uppermost story. There is a mediæval portal in the house, via Garibaldi, 2, (Plate 11, fig. 8).

In *Cesena* are houses in Contradena Dandini 14-16 (Plate 30, figs. 14-18).

Rimini has S. M. in Acumene a brick structure of 1373.

Ferrara still possesses a few brick dwellings of the middle-ages, but mostly in ruins:—The house, via ripa grande 10-12 (Plate 30, figs. 10-13), Nos. 183 & 185 in the same street and Nos. 30-36 via della Paglia (accompanying figs. 13-15).



Belonging to the early Renaissance are the Palazzo Schifanoja or Scandiano (1469),—most important of

all those named here,—whose portal is given in (Pl. 28, fig. 5), the house via Colomba 25, called casa ducale or casa d' Este, (Plate 30, figs. 4-6), via ripa grande 183-185 which, in 1886, was very much hidden by new buildings, (Pl. 30, figs. 1-3), corso della Ghiara 125 (Pl. 30, figs. 7-9); and (Pl. 21, fig. 11) and two houses in the via Vittoria (?) between Piazza del Mercato and the University. Almost all these, even the Renaissance structures, show an irregular, unsymmetrical arrangement of the windows while the cornices and archivolts are gracefully designed and richly ornamented (details in plate 30). From some of the facades high projecting chimneys stand. (Pl. 30, figs. 2, 10 & 13 and the accompanying figures). The Palazzo Roverella and the Arsenal with pilasters and entablature are to be noted.

Hall-courts like those of Bolognese palaces are infrequent in Ferrara; there are however the court of the Pal. Bevilacqua (Pl. 29) and that of Pal. Scrofa-Beltrame or Coccagnini, via ripa grande, begun in 1502 by B. Rosetti. A beautiful, now ruined, — court of the Pal. Montecatino, via Contrari 27, has in its facade terra-cotta windows with straight lintels and graceful frames. The court of Palazzo Costabili via Voltapaletto 11, has a ground plan and cross-section shown in (Pl. 17, figs. 3 & 4), while the terra-cotta archivolt of the court-hall is seen in (Plate 28, fig. 7). Details of mediæval structures are illustrated in Pl. (50, figs. 3 & 4); and the mediæval halls of the Cimitero in (Pl. 16, figs. 6 & 7).

Among brick churches of the early Renaissance built between 1475 and 1530 are S. Mario in Vado, S. Francesco, Certosa S. Cristoforo with an exterior made beautiful through the display of pillars and false arches, the choir of S. Giovanni Battista and the choir of the Cathedral.

Renaissance brick structures showing simply shaped stones like the brick work in Sienna of Peruzzi's school:—la Palazzina (1559), S. Spirito (1519-1656), la Madonnina the house of Ariosto (1528) and the Palazzo Crispi.

Connected architecturally with Romagna are the neighboring duchies of Modena and Parma.

Modena. S. Pietro has a rich early Renaissance terra-cotta facade with arrangements of pilasters that, while very heavy in the upper story, are nicely proportioned in the lower. The Palazzo Coccapanè is in Strada Rua del Muro.

Reggio. The facade of the Cathedral is Romanesque.

Parma. There are brick cornices in the Cathedral and in S. Giovanni (fig. 90 in the text.) There is a large palace in the via Leone, (?) early Renaissance, with terra-cotta friezes.

Firenzuola. Several -- brick houses of the period of transition from middle ages to Renaissance have rich terra-cotta windows like those of the Ospedale maggiore in Milan.

Aseno. Possesses Gothic brick houses.

Borgo. Has S. Donnino and a Romanesque Cathedral.

Piacenza. S. Giovanni di Canale (1240), S. M. del Carmine, S. Francesco (begun 1278) Gothic brick churches and S. Antonino. The Palazzo Pubblico, begun in 1281, has rich windows in the upper story and in the brick structure of its court, like those of the Cathedral of Cremona.

The court of the Pal. dei Tribunali (formerly Pal. Landi), in Strada Dogana, has an arcade of the charming architecture of the early Renaissance built completely,—save the columns,—of terra-cotta, (see Plate 31). The facade shows terra-cotta windows and a beautiful marble portal.

The Palazzo Collegio Morici, Strada S. Antonio, has a terra-cotta frieze with griffins and vines. The Mad. di Campagna is externally, a simple brick structure.

We refer the reader to the work of Semper-Schulze-Barth for information concerning *Carpi* buildings.

In *Lombardy*, Milan, Pavia, Cremona and Crema are the chief centres of brick-construction. In the case of mediæval brick-structures the architectural design is chiefly confined to pilaster strips and simple cornices. Structural supporting parts, key-stones and a few wedgelike stones of the arches are often made of

cut stone; the material in the layers of the wall is frequently found to be different. In many buildings in Crema and Cremona cut stone is altogether excluded. Terra-cotta architecture in Lombardy shows its greatest richness towards the end of the Middle Ages and in the early Renaissance.

Among the brick-monuments of *Milan* the most important are:—

S. Ambrogio.

S. Celso.

S. Eustorgio:—chapels of the southern side aisle (cornice, Plate 50, fig 9).

Broletto.

S. Gottardo (Plate 41), 1190, rebuilt in the XIII century.

S. Maria delle Grazie. Facade and nave (1465-87).

S. Marco (Plate 39). The facade dating from the end of the XIV century has been renovated and finished (871) by Macciachini. The large middle rosette, the four windows, the chief cornice and the tabernacle belong to the new building.

Ospedale maggiore (Plate 42), rich terra-cotta structure, begun in 1456.

Capella S. Pietro Martire near S. Eustorgio, built 1462-1468 by Michelozzo de' Michelozzi.

S. Maria presso S. Satiro.

S. Maria delle Grazie, choir structure (Plate 43).

Bramantesque casa dei Fontana, Silvestri or Castiglione in corso della Venezia with terra-cotta windows.

Court of the casa Frigerio or Castani.

House in via Torino.

Older courts of the Ospedale maggiore.

Caravaggio. S. Rustico.

Monza.

S. Maria in Strada, (Plate 40) the architecture of the facade (about 1400) is very ornamental, but hardly organic; the church was restored and the portal renovated by C. Macciachini in 1871 (Plate 40). The architecture of the tower is modern.

Gothic terra-cotta windows of the Cathedral,

Broletto. Gothic, simple brick-construction (1293)

Chiaravalle. (Plate 41). The church was conse-

crated in 1221; the tower is probably from the end of the XIII century.

Conigo. Small church

Abbiategrosso. S. Maria and court, halls with archivolts and cornice of terra-cotta. Choir-structure of S. Maria near Saronno in simple terra-cotta architecture.

Pavia. Is for the most part a mediæval town. The structures of the Renaissance with the exception of the churches, Cathedral and Canepanova, which remained uncompleted, are of little importance. The mediæval churches save S. Michele are brick structures: S. Eufemia, S. Teodoro, S. Pietro in cielo d'oro, S. Giovanni in Borgo, and S. Francesco.

S. Maria del Carmine, founded in 1373, the most beautiful church in Pavia, has a rich well designed facade.

The Castle of the Visconti dating from the XIV century.

S. Maria coronata di Canepanova. Graceful halls behind this church.

—Casa Botigella, a Bramantesque brick-structure, has, in the lower story, Corinthian pilasters and windows with a straight lintel and rich crowning; in the upper story are little graceful candelabra columns.

The Casa Ciniselli mentioned above I have not been able to find. The Casa Orlandi (opposite S. M. d. Carmine) has a Bramantesque hall-court.

House with terra-cotta windows and slight remnants of painting (in the street leading from the University to the Canepanova).

S. Lazaro and S. Lanfranco, both near Pavia.

Certosa near Pavia. Convent-courts of richest terra-cotta architecture. (Plate 32)

Lodi Vecchio. Cathedral with a good brick-facade, now in ruins.

Lodi (nuovo). S. Francesco, 1288, brick-structure.

—Court in the Ospedale of the transitional period from the Middle Ages to the Renaissance.

Pal. Varese or Modignani (via Pompeja 43) about 1500, a Bramantesque structure, whose main story windows have pointed arches and with leaves and genii in the casing (similar to those of the Ospedale in Milan), below a rich frieze.

On the Broletto, passage to the Piazza we note a graceful terra-cotta archivolt of the early Renaissance and window with rectangular frame and gabel.

Incoronata, whose exterior is a simple brick-structure.

Crema. Cathedral (1284-1341), beautiful brick-facade very strong and effective through arrangement of its large half-columns; windows with rich tracery and rose windows; beautiful tower after the model of the Torrazzo in Cremona.

S. Maria della Croce, begun in 1493.

S. Maria Maddalena or lo Spirito Santo (Plate 44), possesses a facade, probably by Battagio, the forms thereof being early Renaissance but the gable-piece of later date.

Cremona is rich in brick-structures, and special mention must be made of the Cathedral, S. Agostino and the Pal. dei Giureconsulti.

Baptistery, begun in 1167, (see Plate 38). A portion of the church of S. Omobono, belonging to the early Middle Ages, has been preserved in via Oscalali, and attracts attention through its beautiful sharp-edged bricks and extremely fine seams.

Cathedral, begun in 1127; gables of the transept in 1283 (Plate 38). Torrazzo (Plate 38).

S. Agostino, begun in 1339, facade with rich rosettes, after the drawing of T. Guarneri.

S. Michele (see Plate 39).

S. Luca (Plate 36, figs 1, 2, 3), founded in 1165. In front of the church is Oratorio del Cristo Risorto, an octagonal structure in the style of the baptisteries, made entirely of brick with the exception of the little columns of the windows and niches. Recently renovated by the architect C. Visioli.

Pal. dei Giureconsulti (Plate 35), built according to an inscription in its facade in 1292.

Pal. Pubblico, 1206-45, was similar to the former, but has been very much disfigured by restorations especially of the windows in the main story in 1581.

Brick-houses, some with rich friezes, have been quite frequently preserved e. g. Strada Aselli 37, vicolo Cortese 1, corso di Porta Romana 52, house next to the baptistery (see Plate 38), Pal. Stanga and

via Palestro 22, whose court is of very baroque terra-cotta architecture.

Brescia. Old Cathedral. Chief cornice (Plate 11, fig. 15), Chapel of S. Francesco, (Plate 49). Cornice (Plate 45, figs. 17 and 21). Convent-Court of S. Francesco, Gothic brick-structure (see accompanying fig. 16).

Broletto. Plate 34 shows a part (perhaps the facade of a church?) of this very much obstructed Palace, which dates from the XIII century. (Street, "Brick and Marble in the Middle Ages," p. 66).

Coccaglio. (near Brescia) Brick-house (Street, p. 62).

Mantua. S. Francesco, brick-structure; portal and rose window of the facade of cut stone. Chief cornice, (Plate 11, fig. 13), window (Plate 45, figs. 6 and 7).

Broletto, gate-structure of the Pal. della Ragione, (Plate 33).

Pal. ducale (Street, p. 183).

S. Andrea, beautiful Gothic campanile intermediate cornice (Plate 50, fig. 6). Portico of the southern transept of S. Andrea.

S. Barnaba, brick-tower of the year 1565.

In *Venice* the use of brick for artistic forms is more limited than in Lombardy. Beginning with the Renaissance, marble is used more and more and brick less and less. Venice hardly possesses a brick-structure of the Renaissance. Palladio's convent-court of the Carita is a structure in brick and cut stone.

Verona. S. Fermo. (Plate 47, figs. 4, 5 and 6); crypt from the VIII century, restored in 1065. The upper church has been repeatedly reconstructed. The ceiling dates from 1319, the marble and brick facade from the beginning of the XIV century. Its chief cornice (Plate 11, fig. 14) is made almost entirely of marble, that of the side (Plate 50, fig. 5) of brick.

S. Anastasia, begun in 1290; simple cornice of a chapel, (see Plate 45, fig. 10).

S. Pietro Martire (Plate 47, figs. 1, 2, 3), beginning of the XIV century.

S. Pietro in archivolt (Plate 48).

S. Bernardino, cornice of the court-halls (Plate 45, fig. 15).

Convent-court of S. Zeno.

Vicenza. S. Corona, XIII century, facade 1300. Cornice of a chapel (Plate 45, fig. 16).

S. Lorenzo (Plate 46; and Plate 47, figs. 7 and 8), begun in the XI century, almost completely reconstructed in 1280; portal of the facade in 1343.

In the right transept a terra-cotta altar of the Renaissance.

S. Maria in Foro or ai Servi, 1311, cornice, (see Plate 45, figs. 3 and 4).

Padua. Old Cathedral, now S. Sofia, Romanesque brick-structure.

Baptistery. Chief cornice (Plate 11, fig. 16).

S. Antonio.

S. Francesco, archivolt, (Plate 21, fig. 7).

The so-called Casa d'Ezzelino in via Teatro S. Lucia (Plate 33) built about 1160; the Venetian-Gothic triple window and the crown above it date from the XIV century; the original structure is preserved on the other side of the house in the via Zattere.

S. Chiara, chief cornice (Plate 45, fig. 5).

Treviso. S. Niccolo, Gothic brick-structure, 1310-52.

Venice. The churches S. M. ai Frari and S. Giovanni et Paolo, begun about 1250 are chiefly brick in the exterior. Cornice (Plate 45, fig. 11, and Plate 50, figs. 1, 2).

S. Stefano, 1292-1325, (Runge makes the proportions too slender). Chief cornice of the transept (Plate 45, fig. 18).

S. Zaccaria, campanile (of 827) is still preserved; at the side of the facade a "Flemish Bond" wall showing a design and a beautiful cornice (Plate 45, fig. 14).

S. Gregorio, 1342-1455.

S. Maria dell' Orto, 1371. Facade 1439-70.

S. Andrea, 1475, chief cornice of the long side (Plate 45, fig. 19).

Door in the campo S. Luca.

This survey of terra-cotta and brick-architecture in Italy lays no claim to completeness, since it mentions only those monuments that became known to us



on comparatively short journeys. It can serve only as a foundation for a more intimate and elaborate study of the historical development of Italian brick building.

Until now only a few of these structures have been dated with historical certainty. On account of ancient traditions, at all times very active in Italy, the forms give only a slight clue from which to ascertain the date.

Abstaining then, from further discussion I shall now merely state some points concerning the construction and treatment of form in the Italian brick-monuments of the Middle Ages and the Renaissance.

The wall. The joining of the bricks is, as a rule, regular only in the pilaster strips and pillars; in large wall surfaces regular joinings are infrequent. The meeting of two vertical joints has been avoided, yet the lines of union do not generally lie vertically one above the other in the different courses. Regular joinings like "American" and "Flemish Bond" are rare.

The size of the bricks varies between a length of 26 cm. and 31 cm. a breadth, of 12 cm. and 15 cm. and a height of 4 cm. and 8 cm. Measures of specially shaped stones are given below under "chief cornices".

The thickness of the joints in the masonry of ordinary stones is about 1 cm., in terra-cotta work about 3 mm. Very delicate joints occur in the masonry of S. Omobono at Cremona (see above Cremona) a church of the early Middle Ages.

A succession of marble and brick courses occurs in the Cathedral, S. Lorenzo and S. Fermo magg. in Verona, in S. Anastasia at Lucca (Pl. 13), in the apsis of S. Francesco at Brescia etc. Rows of red and yellow bricks succeeding one another occur in the house, Piazza Cavour, in S. Gimignano (Pl. 7).

Designs on the wall do not enliven Italian brick-monuments to any such extent as they do in German Middle Age houses. A design is made by joining differently colored bricks in the above-mentioned wall of S. Zaccaria in Venice and in the upper part of the facade of S. Giulia in Lucca; a rhombic net-design is seen in the uppermost portions of the central structure of S. Stefano in Bologna (Plate 16, fig. 4) lively and charming, but rough decoration of

the wall, clay and marble in the most varied mathematical forms, and stones set in the wall herring-bone fashion, but arranged with little regularity, are seen in the central structure of S. Stefano in Bologna, and in the three-cornered pieces between the arches and in the frieze of the upper story of the cross-passage in S. Gerusalemme in Bologna (Plate 16, fig. 3).

A frieze of multi-colored bricks and marble is in the choir of the Cathedral in Murano.

Dividing the wall-surface by pilaster strips joined as a rule by arched friezes is very frequent in old-Christian and mediæval brick monuments of Italy. (Plate 16, fig. 2; Plate 47, fig. 3; and Plates 11, 13, 45, 48, 49).

Division by means of pillars and entablatures is rare in brick-palaces of the early Renaissance, (Pal. Roverella in Ferrara, casa Botigella in Pavia, casa Francia in Forli, Plate 27, Pal. Malaguti and the palace, via S. Stefano 34, in Bologna, but in the facades of churches it was frequently employed to give expression to a system that corresponded (often but approximately) to the interior:—S. Maria in Vado and S. Francesco in Ferrara, S. Pietro in Modena, S. Caterina in Bologna and S. Satiro in Milan. The church S. M. Maddalena in Crema, having an interior with one nave, has a facade divided into three parts (see Plate 44).

The wall-pillars are usually made of ordinary wall-bricks, and it was only quite rarely that plinths were used for pillars of small size; thus the little pillars which enclose the niches in the facade of S. M. Maddalena in Crema, are made of plinths which have a height of about 32 cm., and a breadth of about 17 cm., (Plate 44). The capitals of the wall-pillars, Corinthian as a rule, consist of several, 3 to 4, clay-plinths (see the capitals in Plate 44, likewise those of S. M. in Vado in Ferrara and others). The base of the wall-pillar, showing an Attic base, is made of several layers, the stones of which have approximately (cf. accompanying fig. and Plate 9 and 44) the size of ordinary wall-bricks.

The entablature of the above mentioned building



is divided strictly according to ancient models. The architrave of the facade of S. M. Maddalena in Crema is made of small plinths, the frieze of ordinary bricks, the cornice consists of stones of ordinary size (Plate 44), the corner pieces only are larger, the pillars and entablature stand out from the wall no more than the projection of ordinary stones permit; (similar entablature constructions are shown in Plates 9, 23, 27, 31, 43). The architrave is always formed by a projection, not by straight arches. A comparatively large projection of the architrave, as it occurs in ancient brick-monuments, e. g. in the Amphitheatre Castrense in Rome, where half-pillars of brick support a strongly projecting architrave resting upon far projecting brick-plinths, is not found, as far as I know, in Italian brick-structures of the Renaissance.

An extremely beautiful division of the wall by means of pillars and entablature, as well as by pillars and arches in the wall resting on consoles, is shown in S. Cristoforo in Ferrara. The exterior of the round-church S. M. della Croce near Crema is merged into a maze of pillars and arches. A framelike division of the wall occurs in these the early Renaissance structures: —Apse of S. Pietro Martire at S. Eustorgio in Milan, S. M. della Croce near Crema, choir-structure of S. M. delle Grazie in Milan (Plate 43), dome of S. M. Maddalena in Crema (Plate 44), and the Pal. Tacconi in Bologna (Plate. 24).

Wall-apertures. Windows of mediæval brick buildings do not differ in their arrangement, their oblique inner surface (Plate 13 and 48) or their step-like profile consisting of rectangular semi-circular parts from those made of cut stone, as far as is permitted by the joints in brick-construction (see Plate 14, fig. 3;

Plates 39 & 45, figs. 6 and 7, and accompanying figures 18-21).

A rich arrangement of windows, especially peculiar to Italy, combines the mediæval oblique and step-like inner surface within the thickness of the wall with a frame-like enclosure of fascia or bands in the wall surface; examples of this kind are given in Plates 35 and 37, also in the windows of the Pal. Pubblico in Piacenza, and of the Pal. della Ragione in Fano; coupled windows covered by a large round arch, the tympanum of which often shows a rich design are illustrated in Plates 35 and 37. Tracery-windows of the simplest kind with one or several circular apertures in the tympanum are shown in Plates 1, 6, 7, and 8; the windows of the Cathedral in Crema are similar. More highly developed tracery-windows are found in the facade of S. Marco in Milan (perhaps they are in part modern?), of S. Francesco in Pavia of S. M. del Carmine in Pavia and of the Mercanzia in Bologna (Plate 15); with the exception of the little columns the former are made wholly of terracotta, while in the windows of the Mercanzia the tracery and the balustrade are made of white marble. The enclosure of pilasters and arches, consisting of ornamented plinths, is however, of clay.

Rich rose-windows with tracery are found in the Cathedrals of Cremona (see Plates 37 and 38), as well as in S. Marco in Milan (Pl. 39), S. Maria in Strada in Monza (Pl. 40), S. M. del Carmine in Pavia and S. Agostino in Cremona. Fig. 11, Plate 11, shows the enclosure of a small rose-window in the



in the side-aisle of S. Agostino in Cremona. A similar enclosure of a round window (now in the Kgl. Kstgew. Mus. in Berlin) is shown in the accompanying fig. 22.

The rose-window of the little Church S. Jacopo, in S. Gimignano shown on Pl. 14, figs. 6 and 7, has its tracery of sandstone, the enclosure of clay.

The Renaissance windows with round arches show a different arrangement in each of the three chief cities of terra-cotta building, Ferrara, Milan, and



Bologna. The houses in Ferrara exhibit on the side the undivided wall, an impost consisting of plinth, molding flute, toothed molding and cym with leaves and an archivolt divided like an entablature with rich ornamentation of exceeding delicacy. Fig. 3 Plate 30 and the accompanying figure 23 give examples of a whole series of similarly arranged windows in the houses shown in figs. 2, 5, 8, Plate 30.

The windows of the houses in Milan are usually surrounded by a fascia seamed with delicate moldings and often supplied with graceful ribbon ornamentation without emphasizing the impost, (window in the main story of the Bramantesque casa Castiglione or Silvestri, as well as the windows of a casa in via Torino). Quite different, however, is a window (now in Museo Archeologico of the Brera) of the (former) casa Ghilieri in via Rugabella (see fig. 48,) as well as windows of the Cap. S. Pietro Martire in Milan.



The windows of the Bolognese palaces, coupled in the manner of the Middle Ages and covered by a larger round arch, with an open circle, or rosette in

the tympanum, (see Plates 20 & 22, and Pal. Gualandi) in some structures show fascia enclosing the sides and



the arch, (Plates 17 & 18) in others an enclosure consisting of pilasters and archivolts. The little dividing column is often missing and the console-

shaped or bracket-like capital under the small arches is often held suspended by an iron bar (Plates 17, 20 and Pal. Gualandi).

Of the windows in the main story of the facade of Pal. Fava only one still shows the little columns and small arches, the other windows have been changed. In the drawing in Plate 18 no attention has been paid to this alteration.

A characteristic of windows of Bolognese palaces of the early Renaissance are the acroterial crownings on the imposts and the keystone of the arches. The windows of the Pal. Tacconi (Plate 24) made entirely of terra-cotta, have an enclosure consisting of pilasters and entablature with a steep gable.

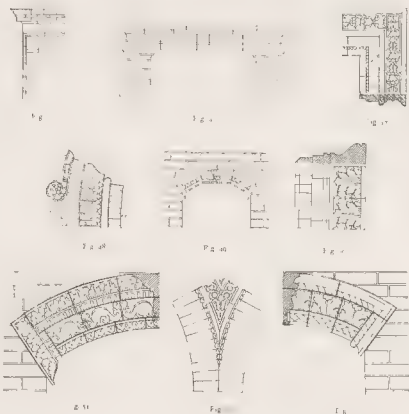
Wall-apertures with a straight lintel show in their simplest form a frame which in equal breadth surrounds all sides of the opening. Such are the windows in the ground floor of the casa Castiglione in Milan, and of a casa in via Torino in Milan, those of the facade of the Pal. dei Tribunali in Piacenza, and those of the choir-apsides of S. M. delle Grazie in Milan (see Pl. 43). An arrangement consisting of an enclosure with frieze and roofing cornice is seen in the windows of the main story in the court of Pal. Orlandi in Pavia in the graceful windows of the facade of Pal. Montecatino, via Contrari 27 in Ferrara, those of the apses of S. M. della Passione in Milan (see accompanying fig. 45), those on the Broletto in Lodi, and those of the Bramantesque casa Botigella in



Pavia, which are distinguished by a large crowning head-piece with vine ornamentation above the grace-

ful roofing cornice. The accompanying fig. 46 shows a window of a house in via Colomba 25 in Ferrara, (see Plate 30 fig. 5) which is simple in form and with straight lintel.

Occasionally we find houses in Ferrara, of the Middle Ages as well as of the Renaissance, showing the flat arch; the enclosing ornamentation surrounds the arch not only above, but also on the sides near the abutments (see Plate 30, figs. 2, 8, 10 and 11; also accompanying figs. 51 and 53). In via Porta



d'amore in Ferrara the aperture is covered by large wedge-like stones, as shown in the accompanying sketch see fig. 49.

Brick portals are not often found. The portals of mediæval churches in Upper Italy, especially Lombardy, are for the most part built with cut stone, as the portals of the churches shown in Plates 46, 47, fig. 3, and the portal of S. Francesco in Mantua. In brick the arrangement with oblique intrado and steplike profile resembles that of cut stone, but the compactness of brick construction usually causes a monotonous succession of rectangular and semi-circular steps (see the portal of S. Michele in Cremona, Plate 39). An exception to this is the portal S. Domenico in Imola (see Plate 45, figs. 1 and 2), which is marked by great variety of ornamentation. Of mediæval houses, Pal. Pepoli in Bologna still shows several well preserved brick portals, one with steps of a rich profile; a similar one is found in Str. Castiglione No.

10 and other examples are shown in Plate 21, fig. 2, and Plate 30, figs. 10, 11, and 12.

Brick portals of the Renaissance are preserved in Ferrara chiefly in its small domestic dwellings, shown in Plate 30. Their arrangement corresponds exactly



with that of the windows of these buildings. The detail is of great delicacy. Plate 21, figs. 11 and 12, and Plate 28, figs. 4 and 5, give examples. The portals of the Bolognese palaces, since they lie in the rear wall of the arcades, as a rule, have received subordinate treatment. The rich portal of Pal. Fibbia, shown in Plate 20, is made of cut stone.

In churches of the Renaissance brick portals occur only occasionally. Let me mention here the simple one of S. M. Maddalena in Crema, (Plate 44) and that of S. Caterina in Bologna, the latter an example of the excessive desire for ornamentation of the early Renaissance.

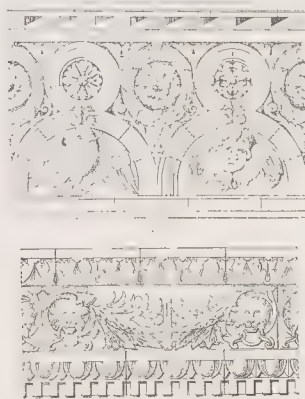
Cornices, bases and socles are rarely preserved and consist of protecting plinths or of an arrangement like that in the bases of columns.

In mediæval plinth cornices, the plinth is sup-

ported by closely set mutules (see Plates 2 and 8; figs. 14 and 15; and Plates 15 and 35), or by arched



friezes (Plates 6 and 11; fig. 17) is comparatively higher and the water table much less steep than in northern structures. Intermediate cornices entirely without plinth, consisting only of astragal and arched friezes, are shown in Plate 30, figs. 17 and 18. Friezes in the intermediate cornice are illustrated in Plate 11, figs. 7, 9 and 10. The frieze of S. Giacomo maggiore is shown in Plate 16, fig. 10.

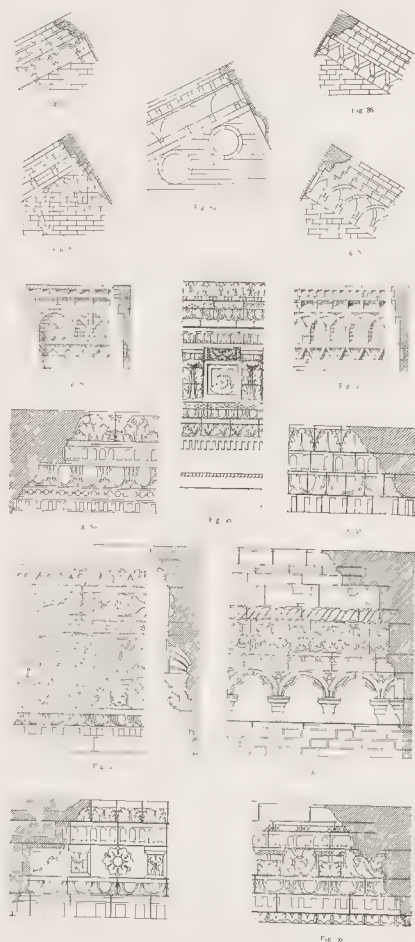


During the Renaissance the arrangement of intermediate cornices closely follows ancient models: Here is the projecting plinth with a carona in the form of a molding flute and several subordinate members, the cyma with leaf ornamentation and toothed molding, (Plates 20, 23, 26 and Plate 28, fig. 2 & 6) The plinth is seldom smooth; as a rule it shows so-called flutings. In the intermediate cornices of the upper story of Pal. Fava, (Plate 18)



there are heads of seraphim. Frequently below the intermediate cornice (especially on Cremona houses) there is a frieze with free plant-and-vine ornamentation and various other decorations; such as are found in the marble structures of the early Renaissance, (Plates 23 & 31, houses in Cremona, vicolo Cortese

1, corso die Porta Romana 52, strada Aselli 37, and the house next to the baptistery, see Plate 38.—Pal. Modignani in Lodi. A tracery frieze treated in a remarkably free manner is on the Ospedale maggiore in Milan, (Plate 42).

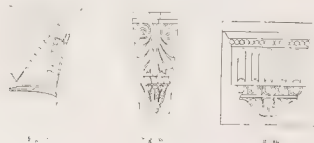


Examples of mediæval chief cornices with the most varied combinations of plinths, projecting stones and arched friezes are seen in Plates 13-16, 34-36, 45-50. Now and then arched friezes occur in different proportions one above the other, (Plate 50, fig. 3).

An example of a happy combination of brick and cut stone is shown in Plate 45, fig. 14, a cornice of S. Zaccaria in Venice, where the subordinate slightly projecting parts consist of clay, the upper parts, consoles and plinths which project more, of marble. Such cornices are frequent in Venice.

In the chief cornices of mediæval churches glazed circular plates have not infrequently been inserted (see Plate 13 and 14, fig. 6. S. Jacopo in S. Gimignano and S. Francesco in Bologna, fig. 84, S. Michele and S. Lazaro in Pavia, etc); also in bell-towers (S. Cecilia in Pisa). Generally speaking the use of glazed stone in Italian brick structures is very limited.

I do not remember, whether glazed terra-cottas occur in the Certosa near Pavia and in S. Bernardino



in Perugia. Gruner-Lose gives green and yellow in the chief cornice of an apsis of the Certosa near Pavia (?).

One of the few cases is where rows of green glazed stone are found in the tympanum of the windows in the main story of casa Isolani in Bologna, Plate 14, fig. 9.

The early Renaissance builders attempted an imitation of the ancient cut stone cornice when making their chief cornice. In many cases, as for instance, in the chief cornices of the palaces Fibbia and Fava in Bologna (Plates 18 and 20) the great projection which is seen in the former, has been avoided and, instead, we find greater height and a greater number of parts, often with a repetition of the same motive.

Among the numerous terra-cotta cornices, fashioned distinctly after ancient chief cornices in the succession of parts, single forms and projection, the most beautiful are those represented in Plates 9 and 10, Plate 11, fig. 1, Plate 21, fig. 9 and Plate 28, fig. 1. The cornice of the chapel of S. Pietro Martire in

Milan belongs to this category. Mutules of thoroughly ancient proportions exist on the chief cornice of the casa Francia in Forli, (Plate 27) and elsewhere.

In order to make possible a greater projection of the cornice, especially to form the corona and the mutules, and also the lower parts, they employed hollow stones, the size of which is small in comparison with corresponding structural pieces in modern buildings. The largest hollow stones of Italian brick architecture that came to my notice are the parts of the chief cornice of Pal. Pollini in Sienna, (Plate 28, fig. 1,) ascribed to Peruzzi. The clay pieces of the corona reaching from mutule to mutule are about 37 cm. in length and about 8 cm. in height, the clay pieces of the egg-and-dart molding about 44 cm. and 13 cm. respectively. In the chief cornice of Pal. Sforza in Imola, (Plate 21, fig. 9) the clay pieces of the corona are about 15 cm. long and 17 cm. high, those of the egg-and-dart molding about 15 cm. long and 19 cm. high. Unfortunately the depth of these hollow stones could not be measured; they seem to be insufficiently backed up by masonry and the cornice of Pal. Sforza shows dangerous inclination forward, the molding flute being already out of its place.

As a brick cornice on a large scale we must mention that of Pal. Scrofa-Beltrame in Ferrara.

Rich terra-cotta friezes are under the chief cornice, (see Plates 9 and 10) on the chapel near Sienna, Plate 32, in the halls of the cross-passage of the Certosa near Pavia, in a number of houses in Cremona, and in the hall of S. Giacomo maggiore in Bologna.

Friezes decorated in sgraffito and with paintings, now mostly in a very ruined or restored condition exist on the casa dei Caracci, Plate 17,) Pal. Tacconi, (Plate 24,) casa Vecchiotti in Bologna, (Plate 22,) Pal. Sforza in Imola, (Plate 26) and others.

Concerning supports let me mention here at the close, that the shafts of columns are only in rare cases made of brick and that they show moderate tapering (see Plates 19, 20 and 22, as well as the columns of Pal. Gualandi in Bologna). Cut stone has been as

a rule used for the shafts of columns. The capitals of the columns in the Bolognese arcades are almost wholly of cut stone, only those of the casa Vecchietti, (Corinthian capitals with simple leaves), have been built of several courses of bricks of ordinary height (see Plate 22) in the style of the capitals of ancient Rome.

The pilaster capitals in the well-known sepulchral

monument in via Latina near Rome which is entirely built of brick and those in the so-called temple of the Deus ridiculus must here be mentioned.

Similarly constructed Romanesque capitals in cubic form not infrequently occur (see Plate 5, figs. 11 and 14; Plates 35, 39 and accompanying fig. 97). They also are found in the cathedral of Cremona and in S. Rustico in Caravaggio.



Fig. 100



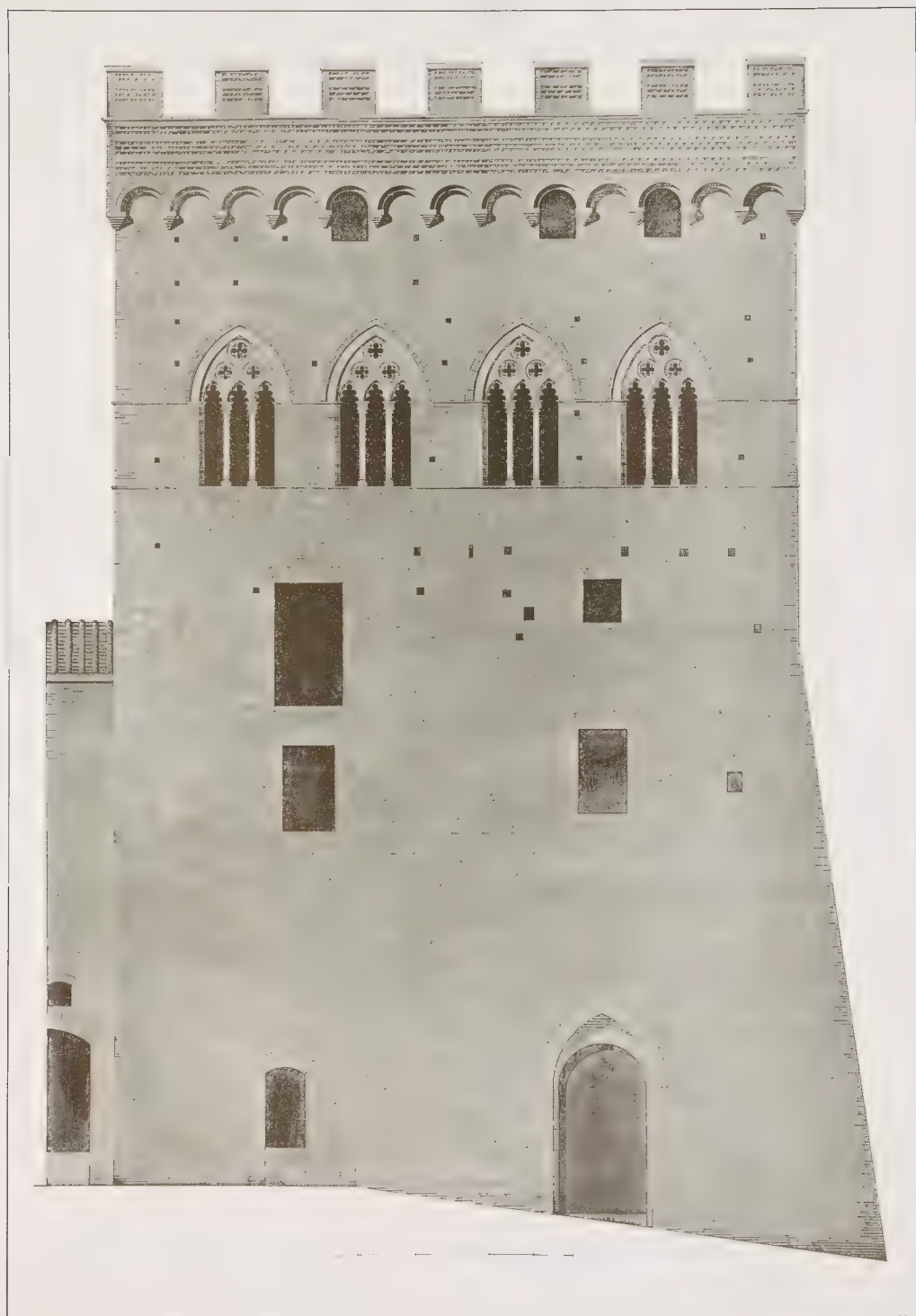
Fig. 101



Fig. 102



Fig. 103



SIENNA
Palazzo Rocca Salimbeni



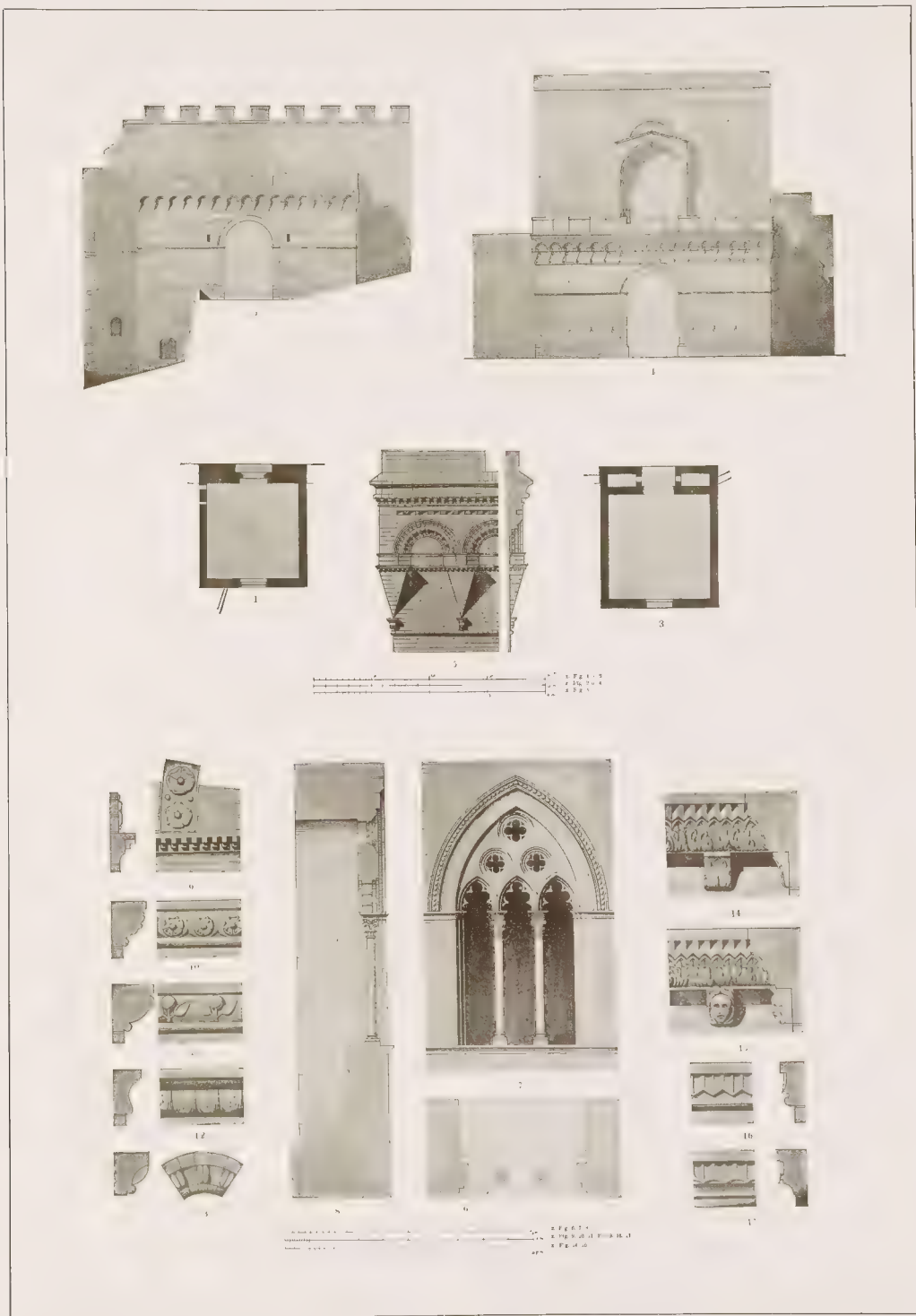


Fig. 1-2. Porta Orientale at Siena.
Cavour 10 at San Gimignano.

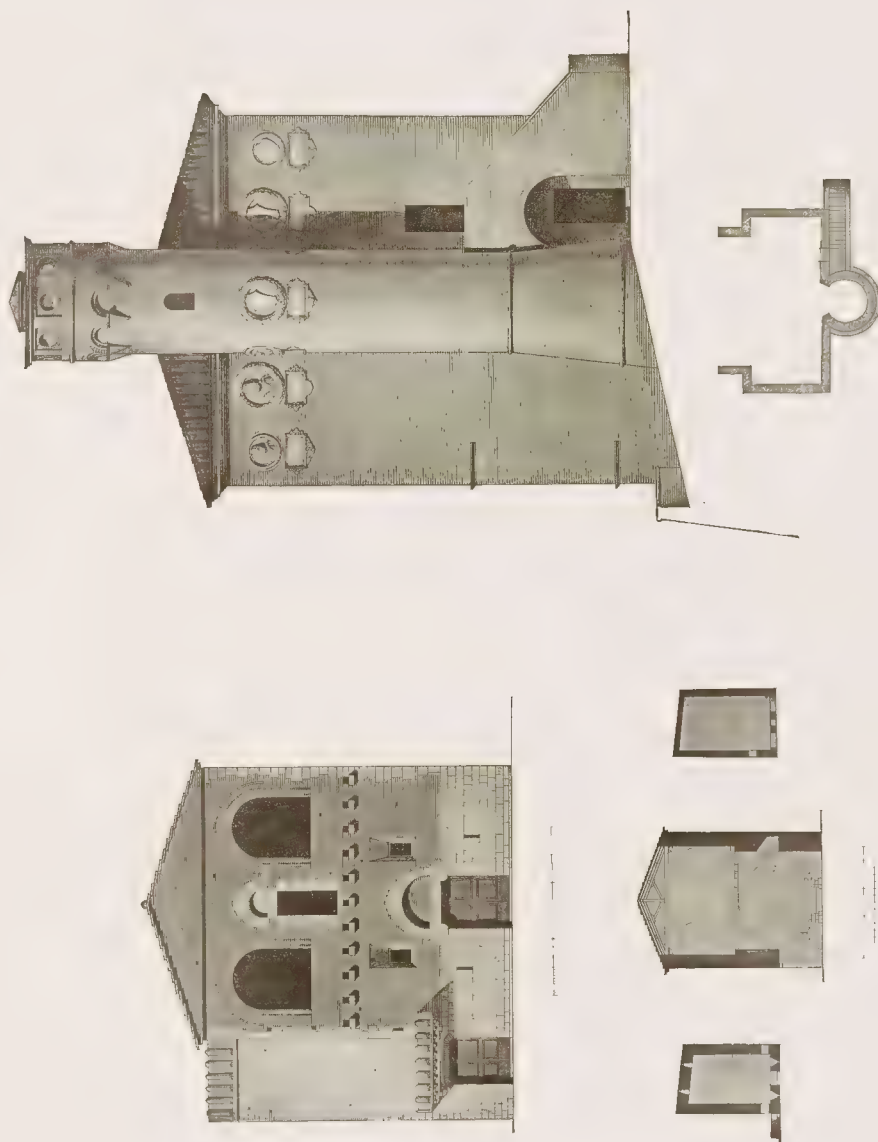
Fig. 3-4-5. Porta Pisana at Siena.
Fig. 12-6-17. Details of the Building Via Matteo 20 at San Gimignano.

Fig. 6-7-8. Window in Palazzo Rucellai at Siena.
Fig. 14-15. Cornice of Palazzo Spadai at San Gimignano.

Fig. 9-10-11-13. Details of the Building Piazza
Cavour 10 at San Gimignano.



BRICK ARCHITECTURE IN ITALY

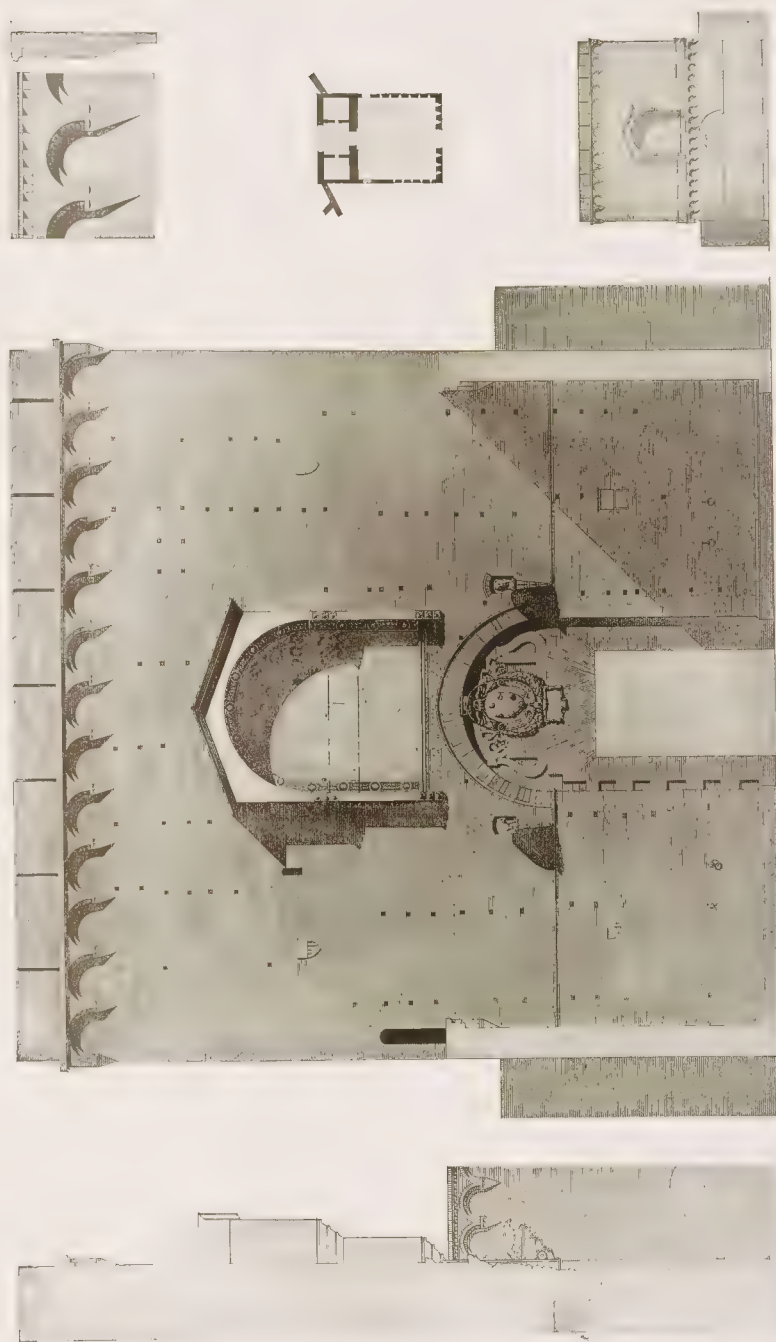


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Prepositi, n.3



BRICK ARCHITECTURE IN ITALY



S. INNA
Portici



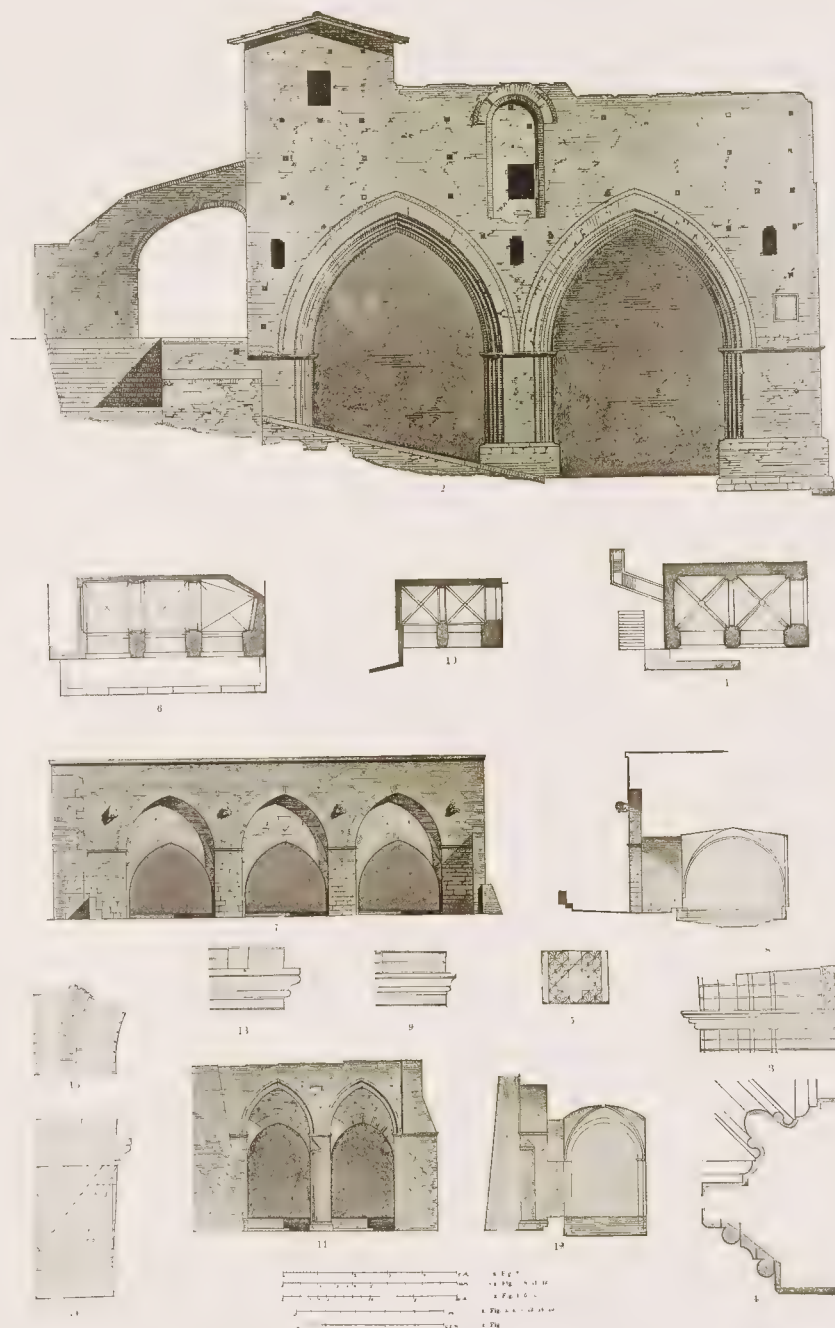


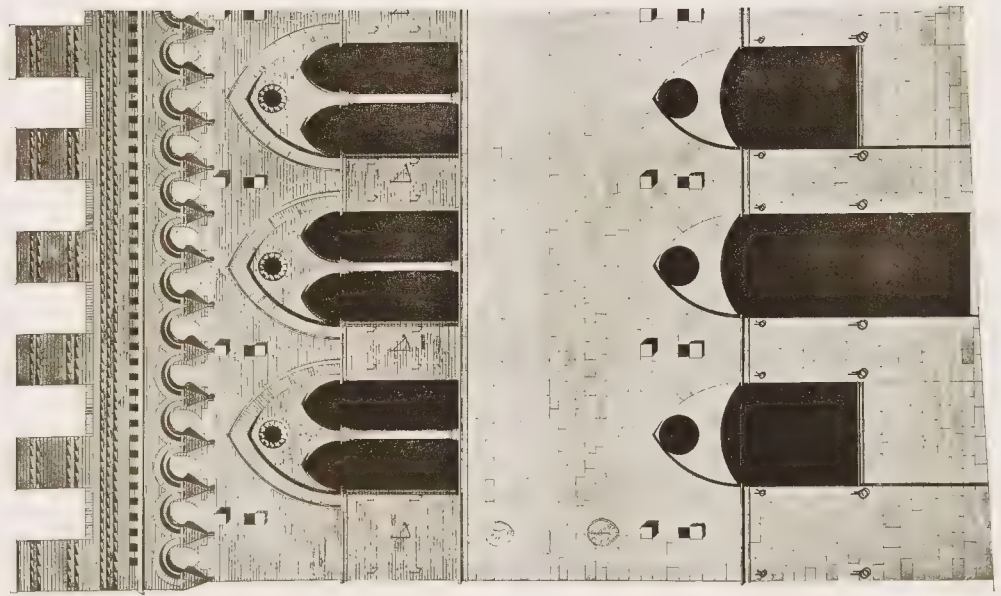
Fig. 1, 2, 3, 4, 5, 15.—Fonte Nuova.

Fig. 6, 7, 8, 9.—Fonte Branda.

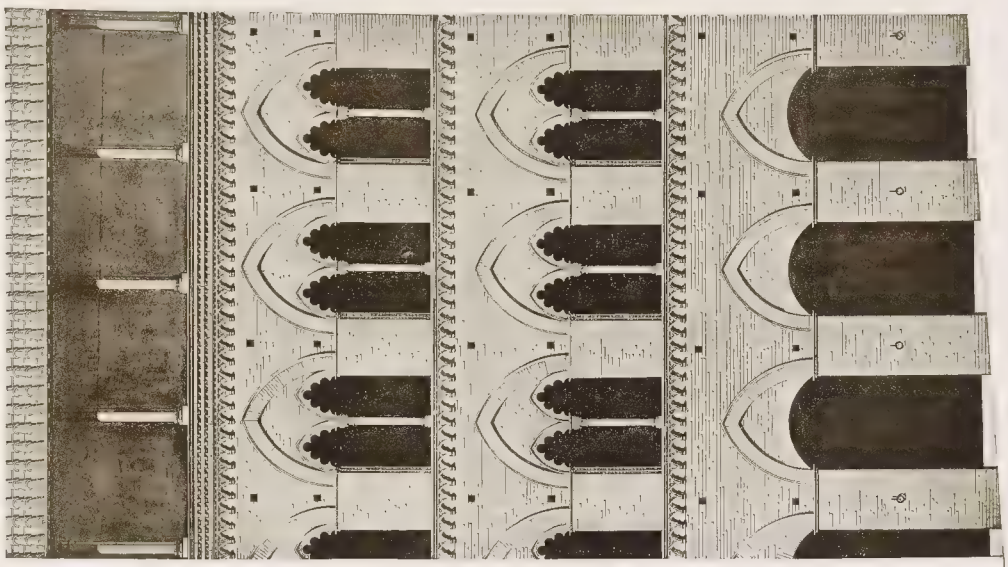
Fig. 10, 11, 12, 13, 14.—Fonte Ovile.



BRICK ARCHITECTURE IN ITALY



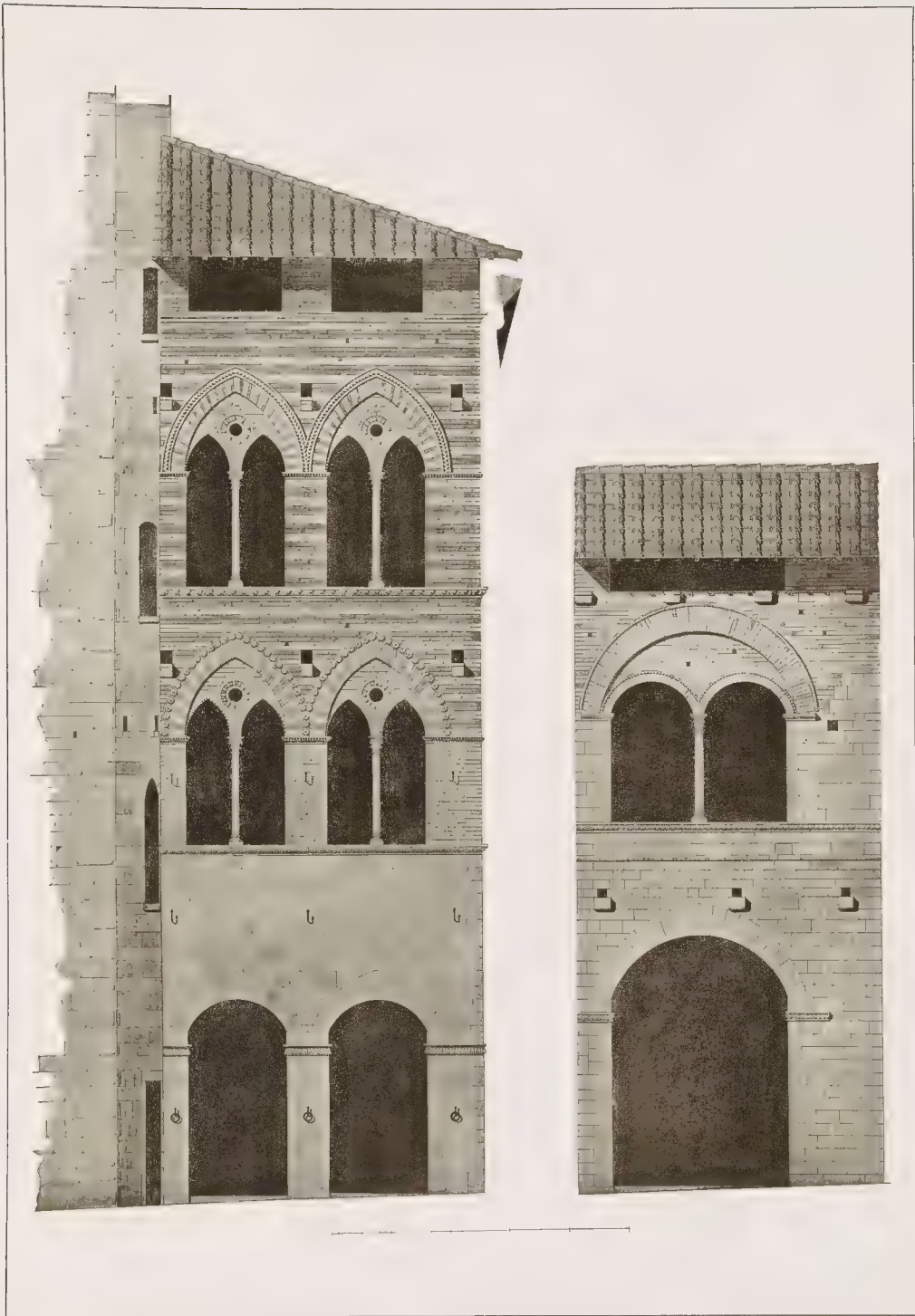
Palazzo Groianelli.



Palazzo Via Ricasoli 47

SIENNA

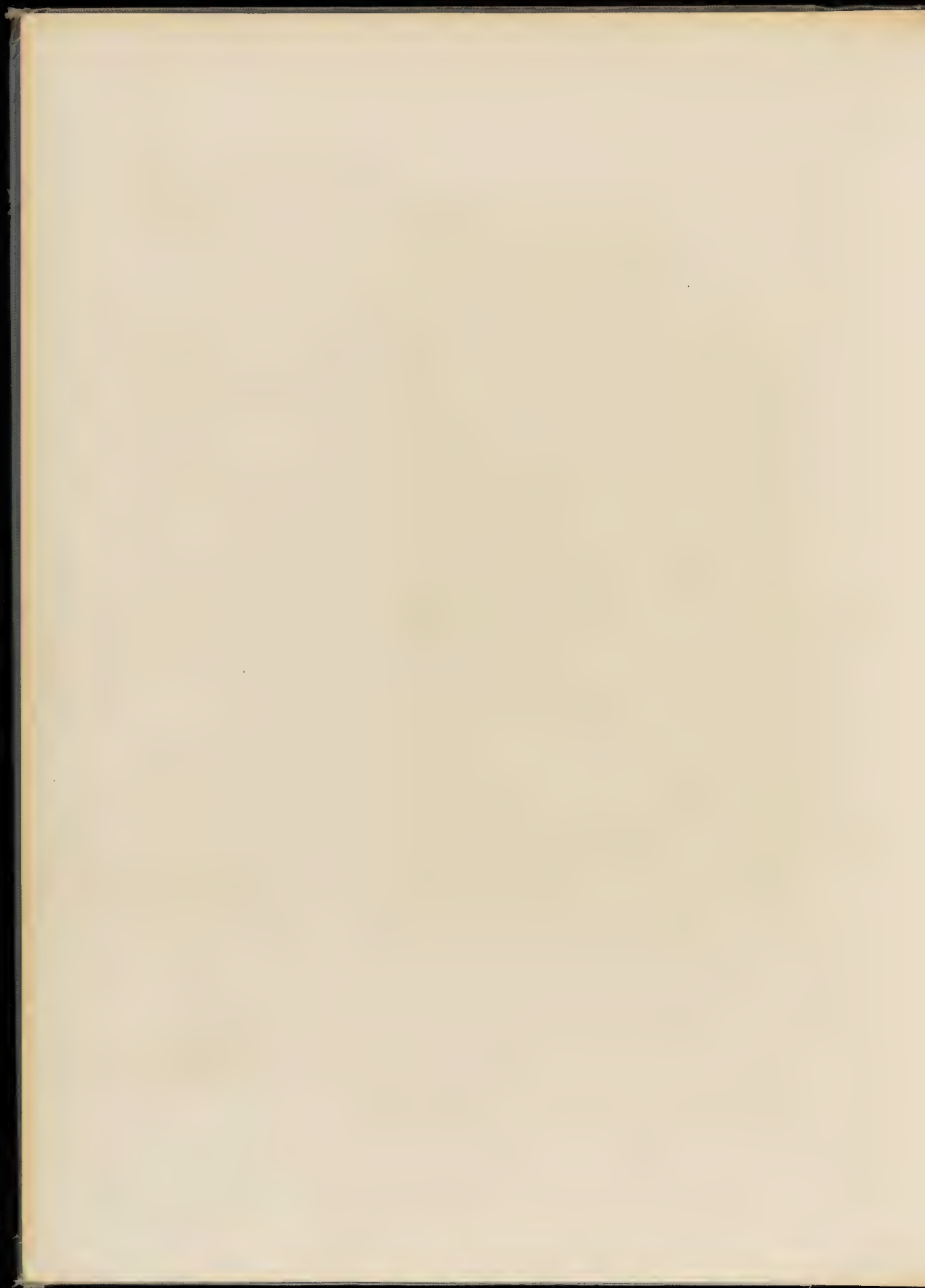


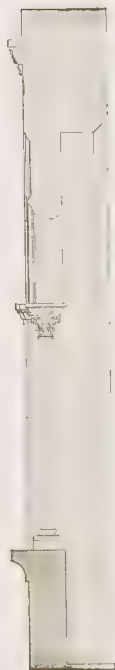
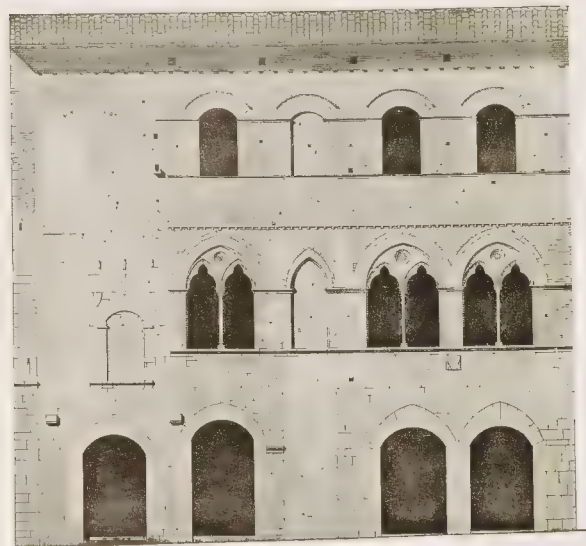


SAN GIMIGNANO

Building at Piazza Cavour No. 10

Building at Via S. Matteo No. 20





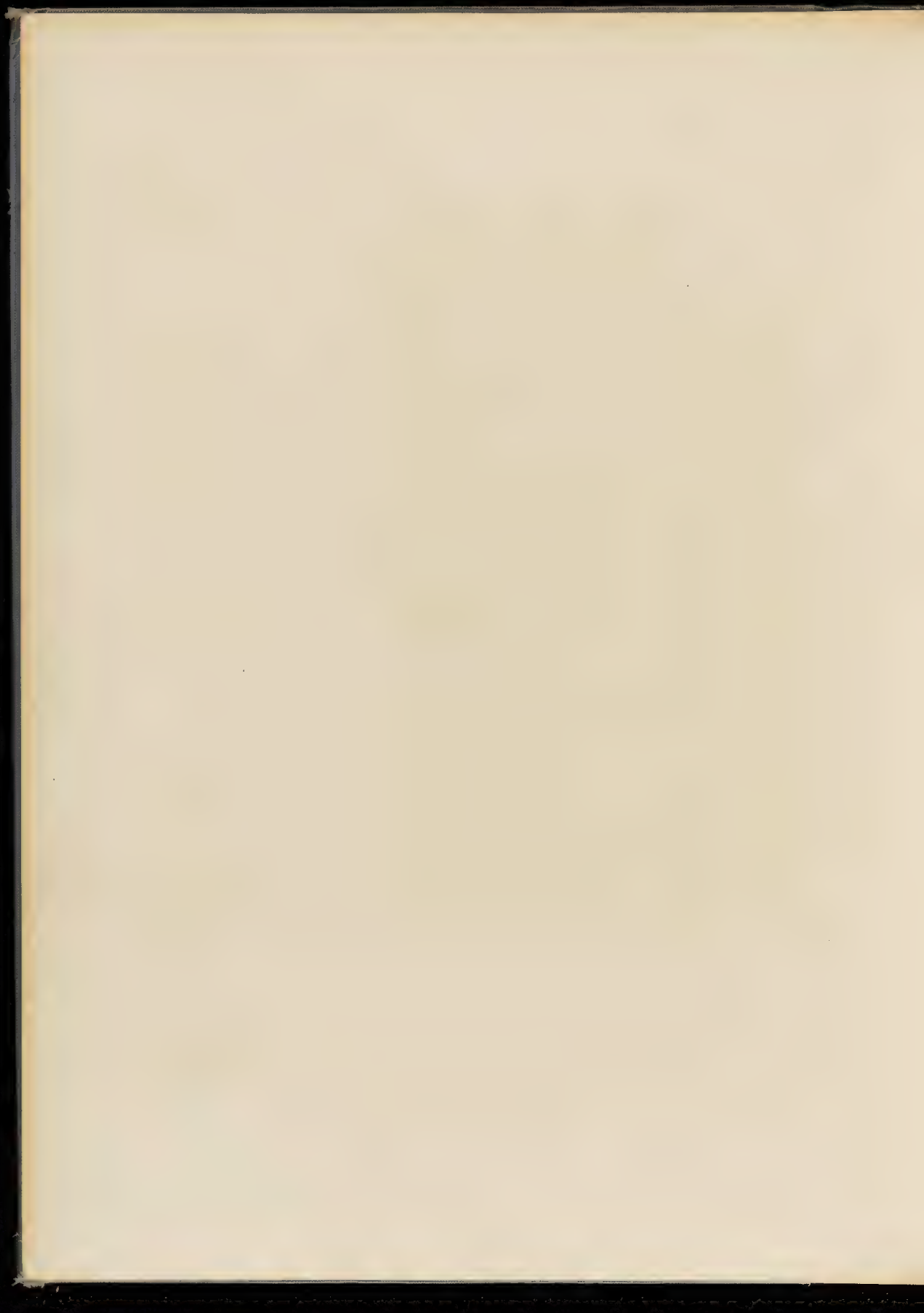
SAN GIMIGNANO.
Palazzo Pratesi





SIENNA

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SIENNA

Mura d. Peruzzi.

Chapel and Palace Dei Diavoli



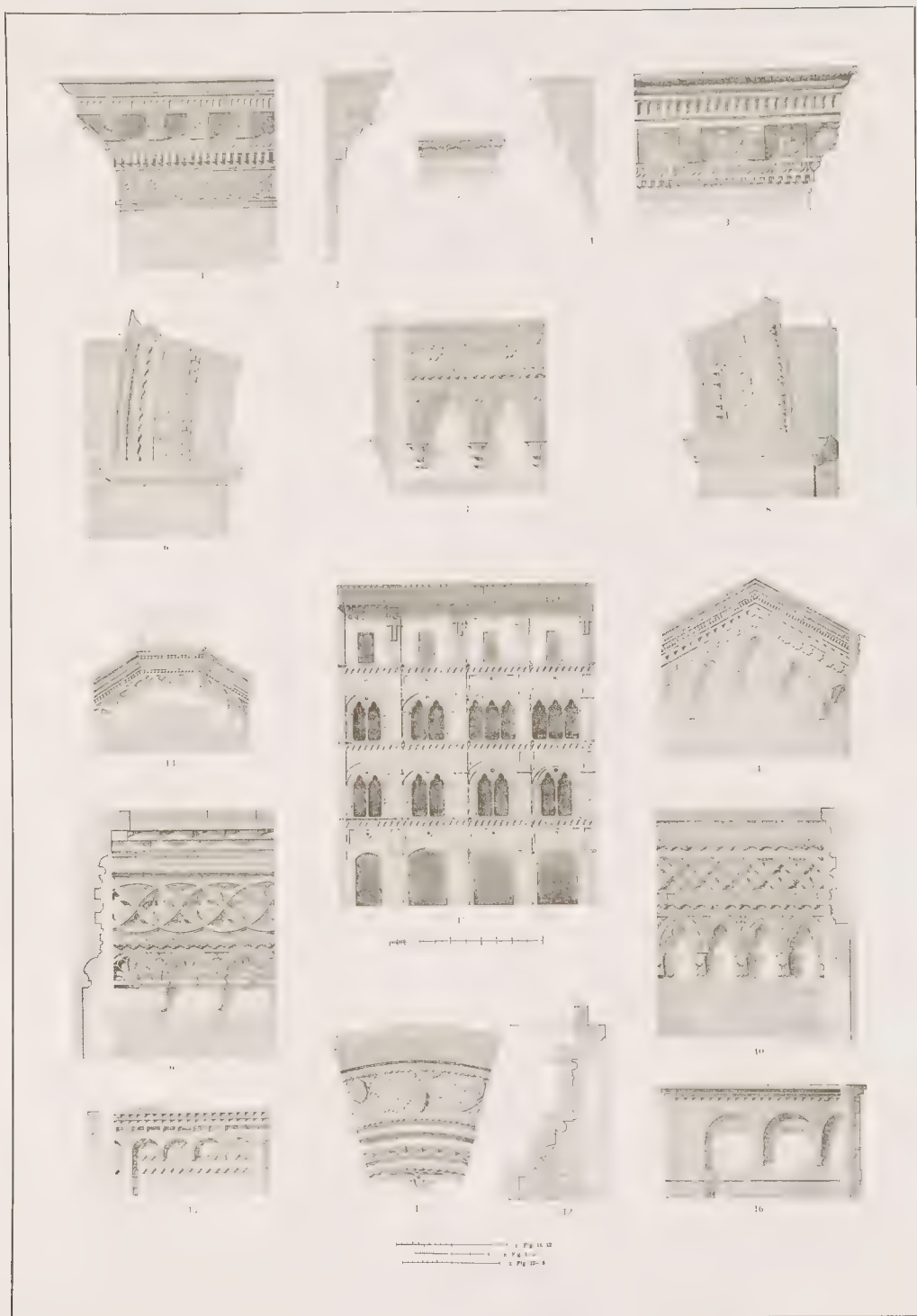
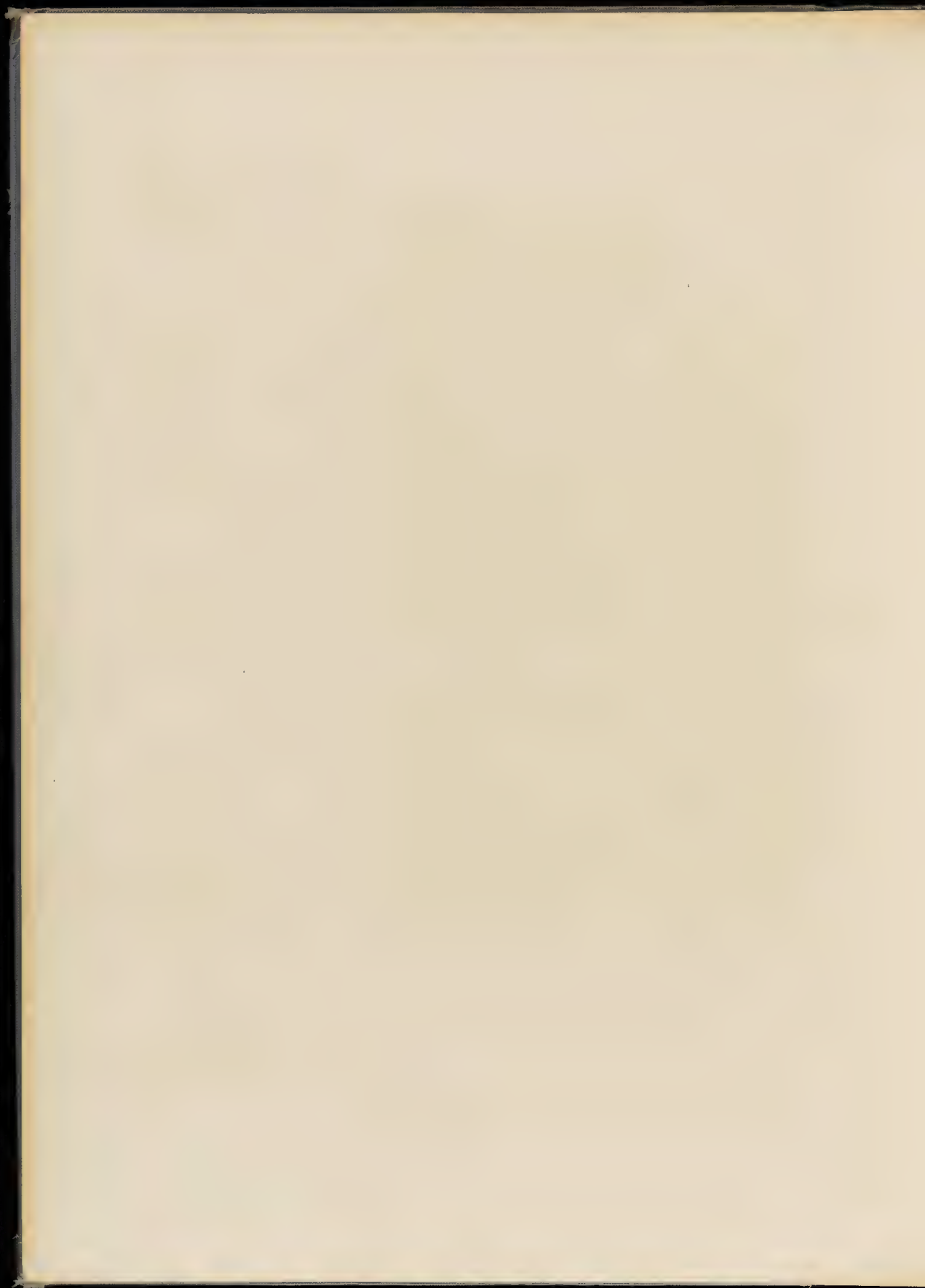


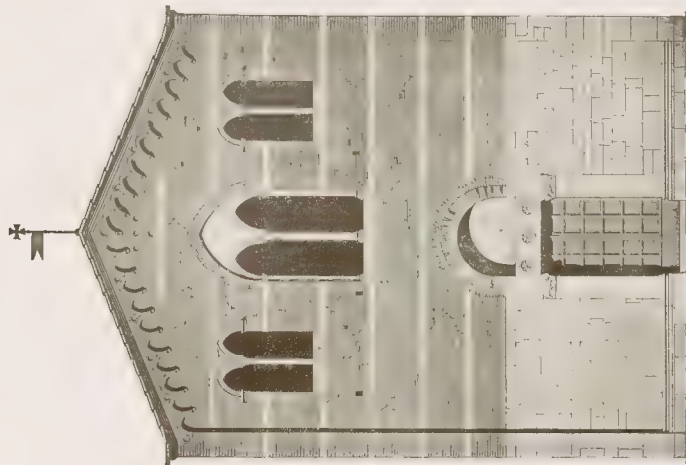
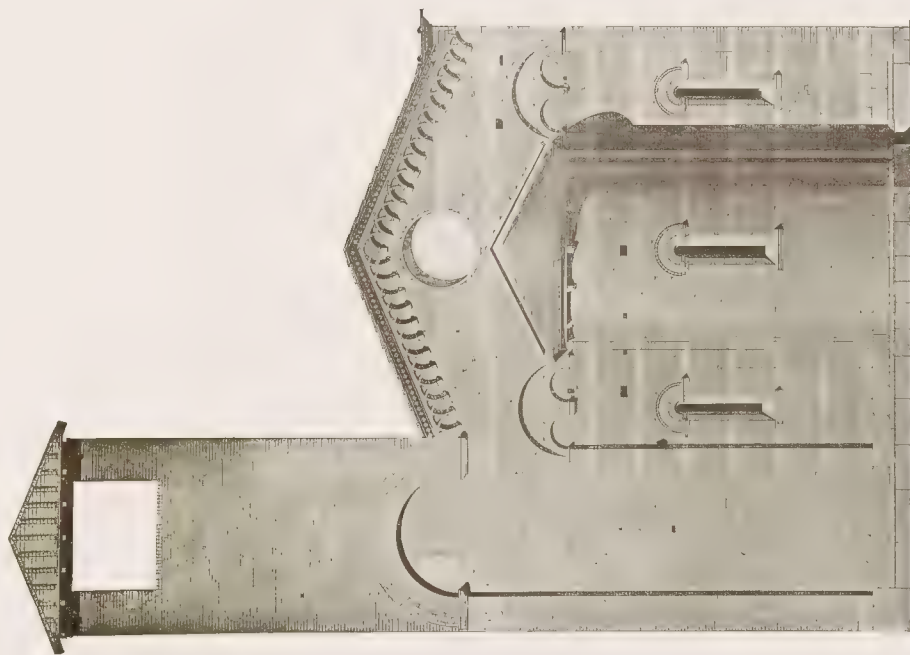
Fig. 1, 2. — Main Cornice of San Michele at Faenza. Fig. 3, 4, 5 — Main Cornice of the Loggia at S. Giacomo Maggiore at Bologna. Fig. 6. Archivolts Via S. Stefano No. 26 at Ferrara.
 Fig. 7. — Cornice of the Palazzo Caldesi at Faenza. Fig. 8 — Archivolts Via Garibaldi No. 2 at Forlì. Fig. 9, 10. Cornice of Museo Civico at Bologna. Fig. 11, 12. — Round Window of the
 Side-Facade of S. Agostino at Cremona. Fig. 13 — Main Cornice of S. Francesco at Mantua. Fig. 14 Main Cornice of S. Fermo at Verona. Fig. 15. — Main Cornice of the Old Cathedral at
 Brescia. Fig. 16 — Main Cornice of the Baptistry at Padua. Fig. 17. — Palazzo Agostini at Pisa.





PISA.
PALAZZO ANSELMI.





LUCCA
S. Anastasio



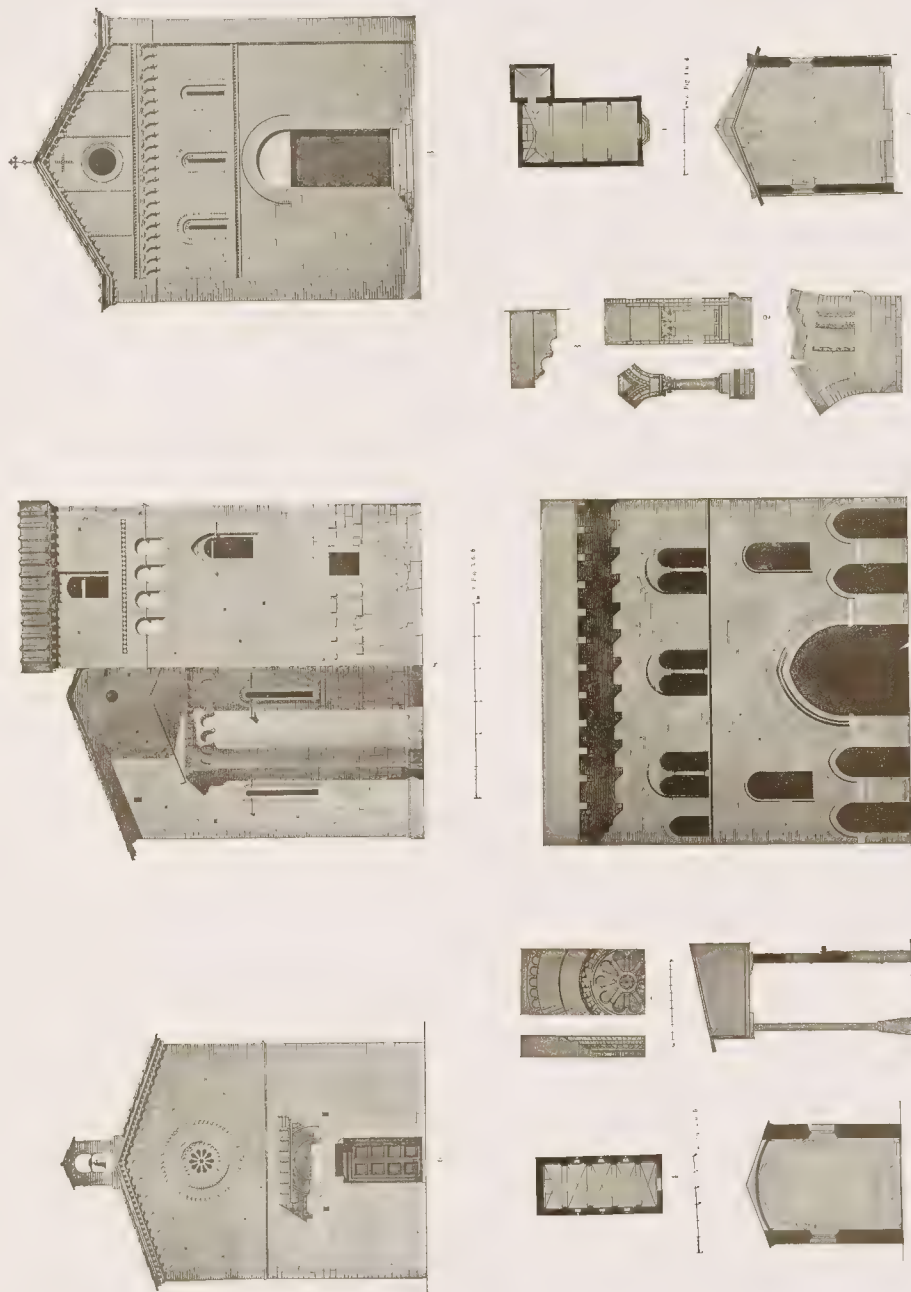


Fig. 23. Chiesa di S. Giovanni.

Fig. 45. S. Giacomo.

Fig. 8-12. S. Carlo.

Fig. 9-11. Palazzo Cavallotti. V. A. Mazzini No. 19.



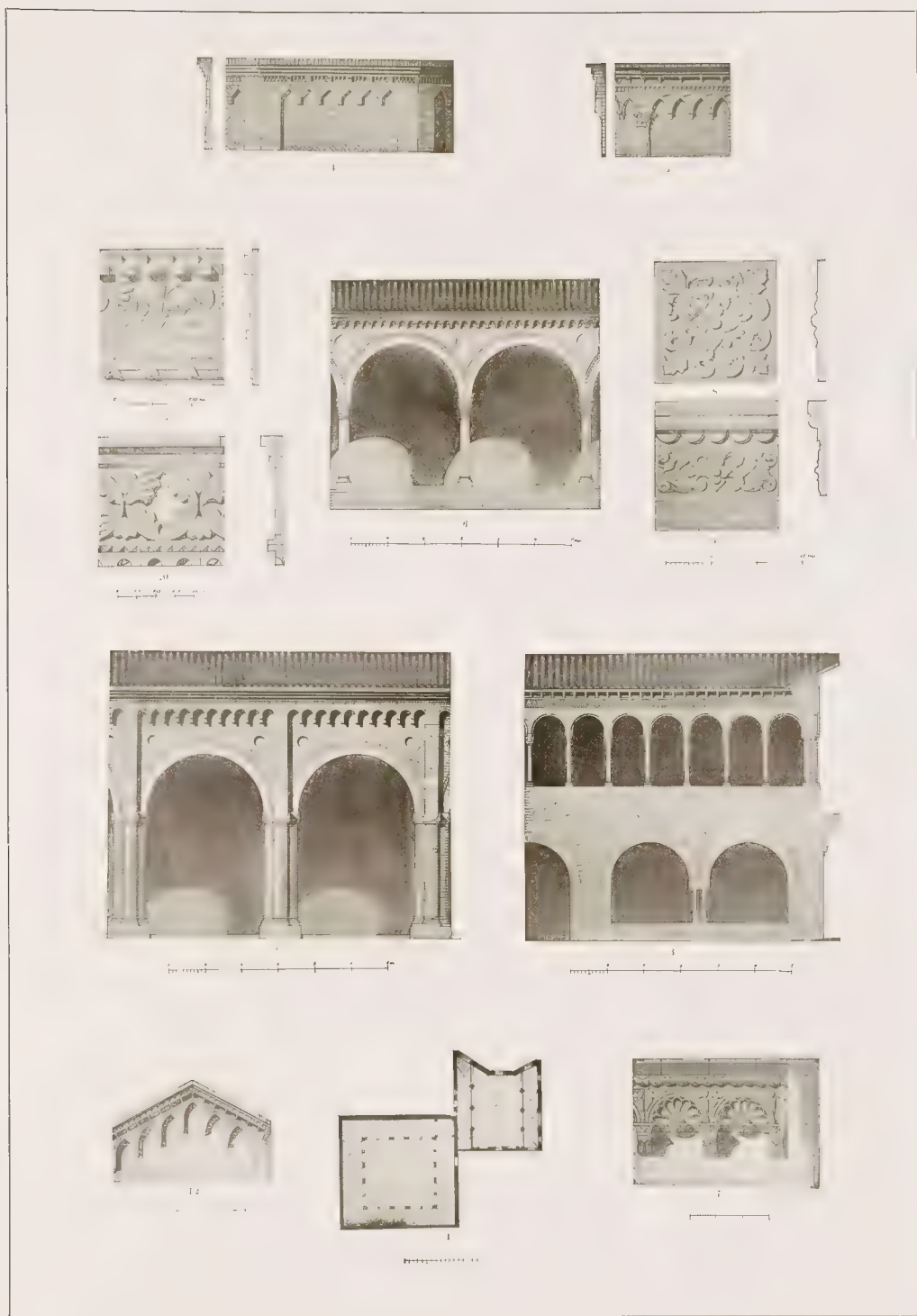


Fig. 1.—Court-yard of Pilatus of the Monastery of S. Stefano at Bologna.

Fig. 2.—Loggia in the Court-yard of Pilatus.

Fig. 3.—Loggia of the Court-yard in the Monastery of S. Stefano at Bologna.

Fig. 4. 5.—Main Cornice of S. Stefano at Bologna.

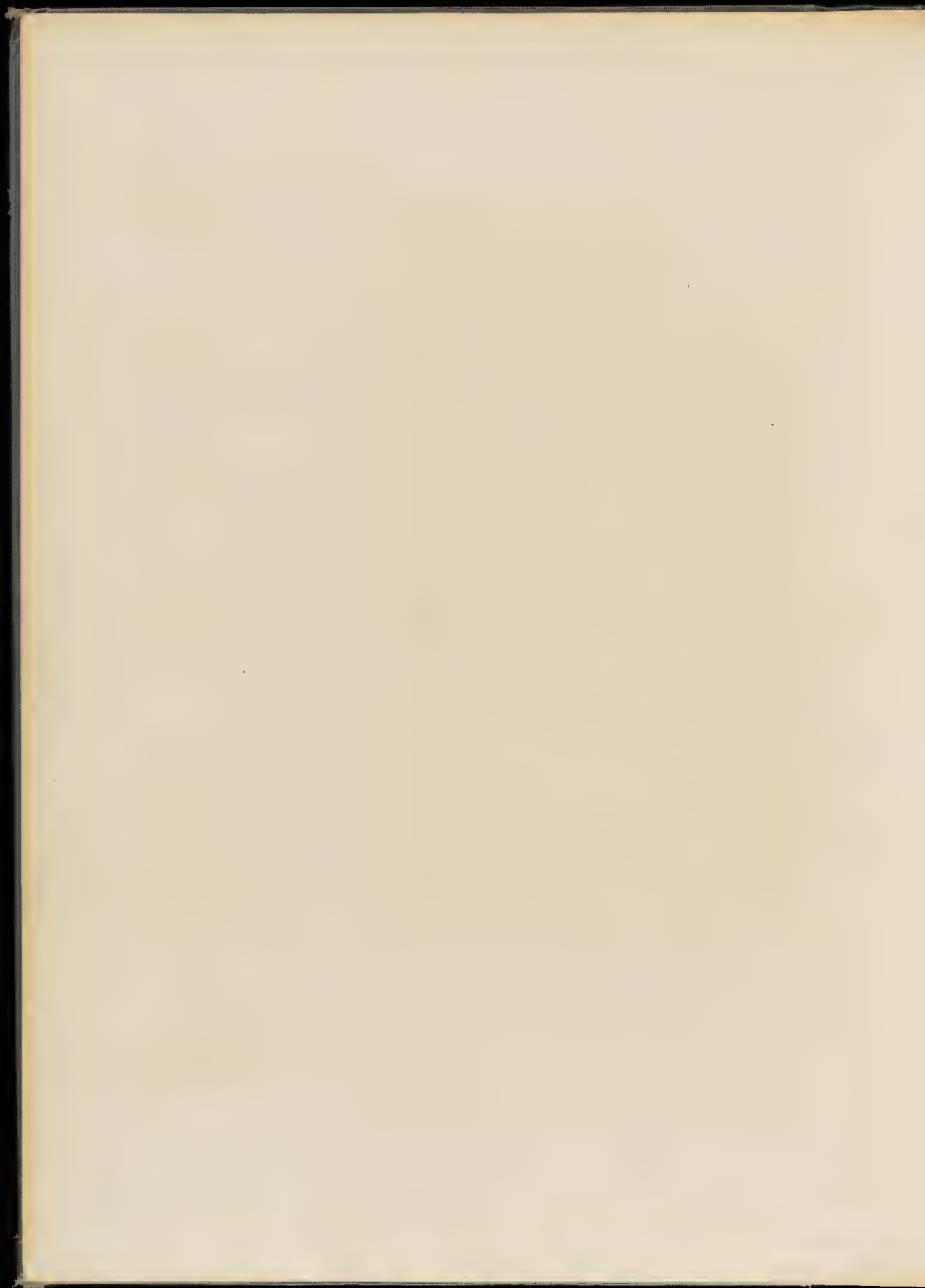
Fig. 6. Loggia of Camitiro at Ferrara.

Fig. 7.—Main Cornice of the same.

Fig. 8. 9. 10.—Details from the Museo Civico at Bologna.

Fig. 11.—Arcu-vault of the Court-yard Loggia of the Palazzo Calden at Faenza.

Fig. 12.—Main Cornice of the Chapel on the southern side of S. Corona at Vicenza.



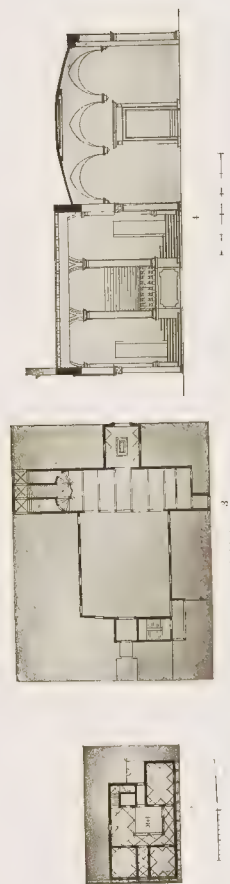
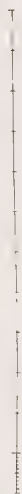
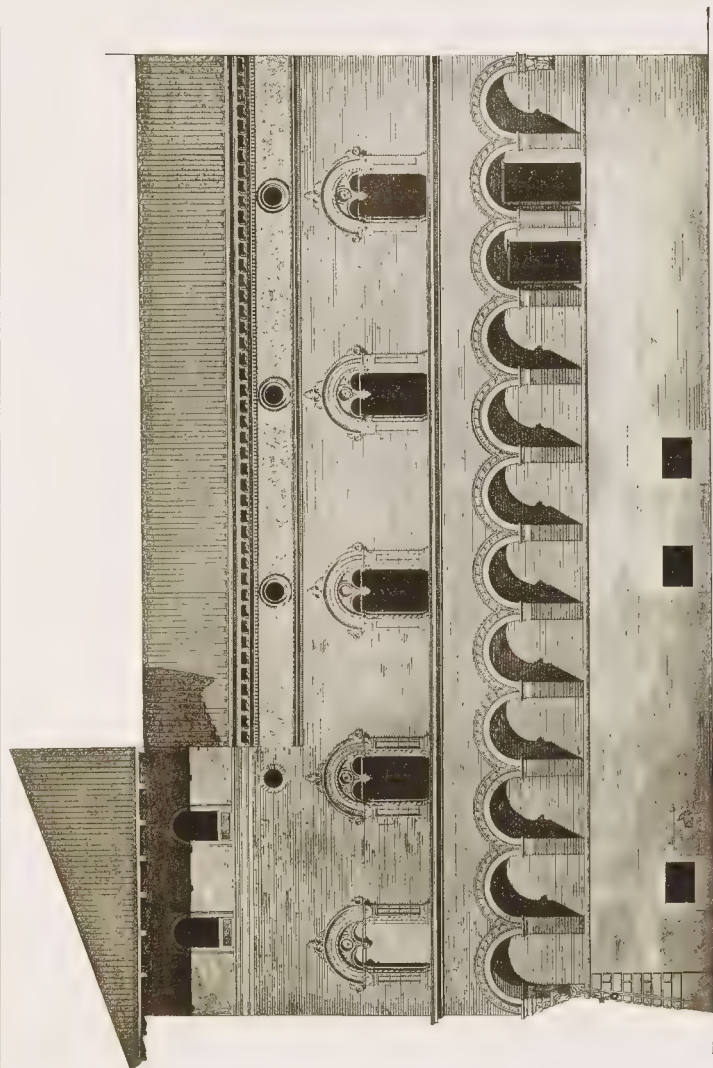


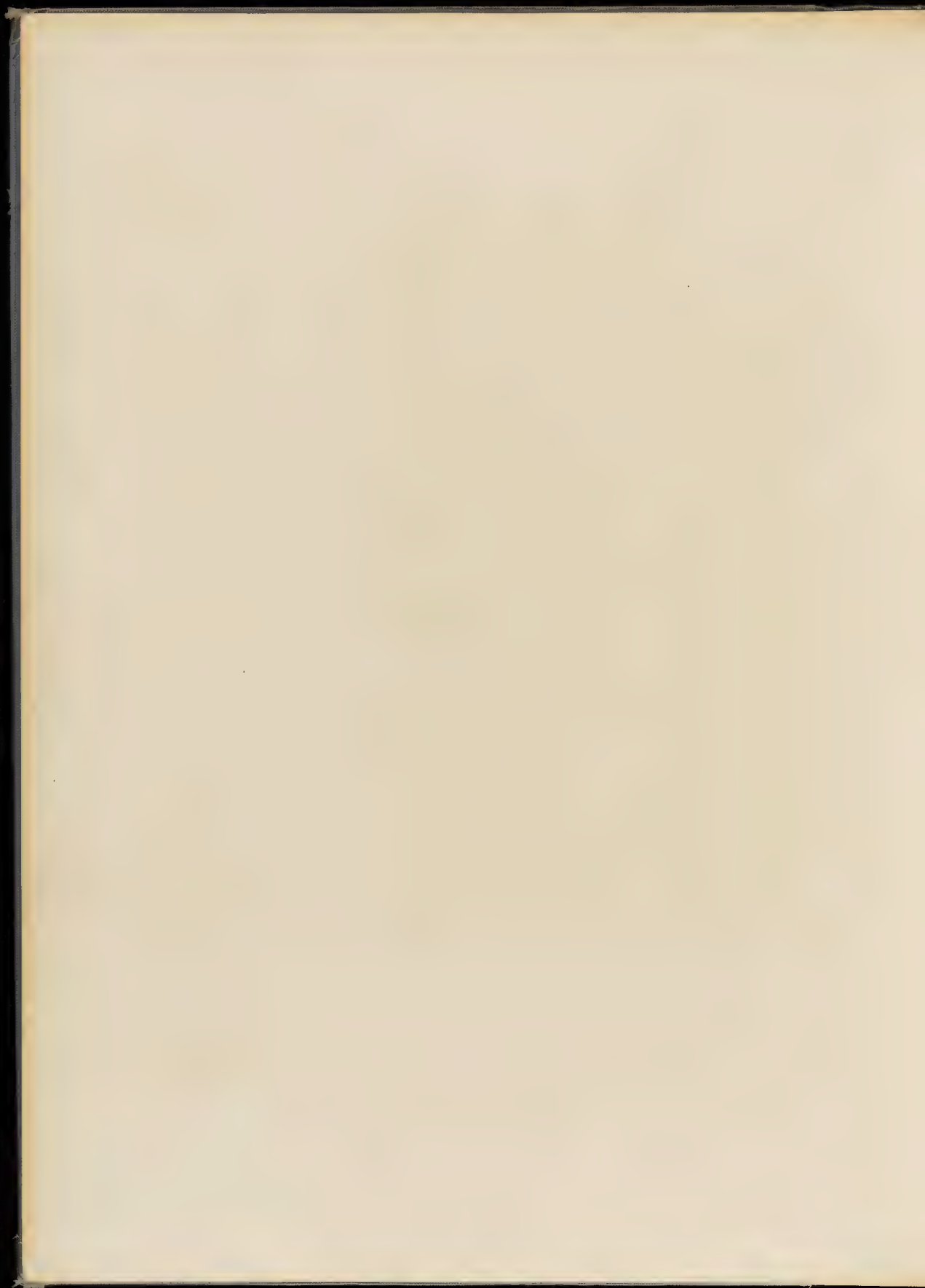
Fig 1 2—Bologna Casa de' Caracci

Fig 3 4—Ferrara Palazzo Gonzali



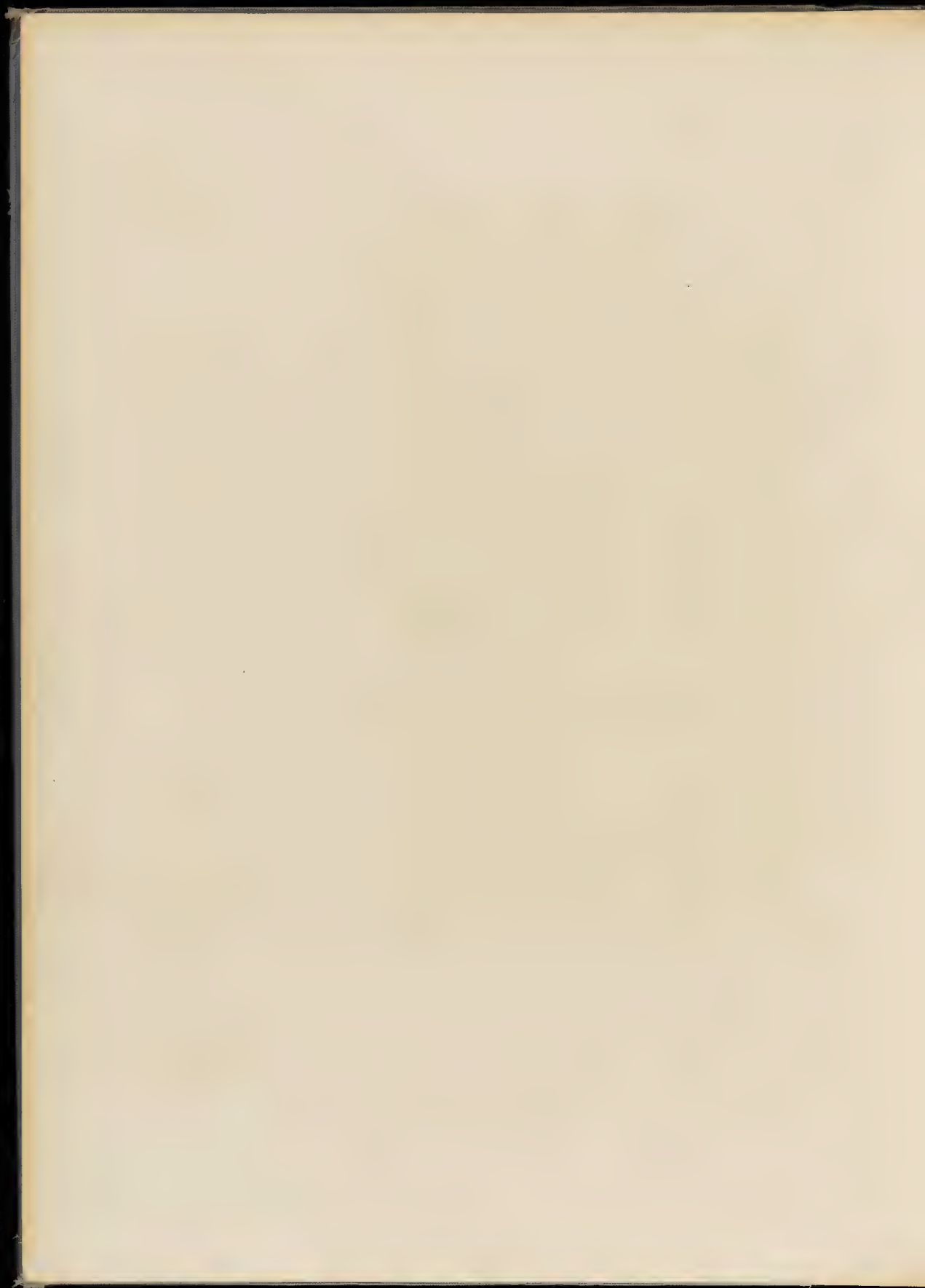


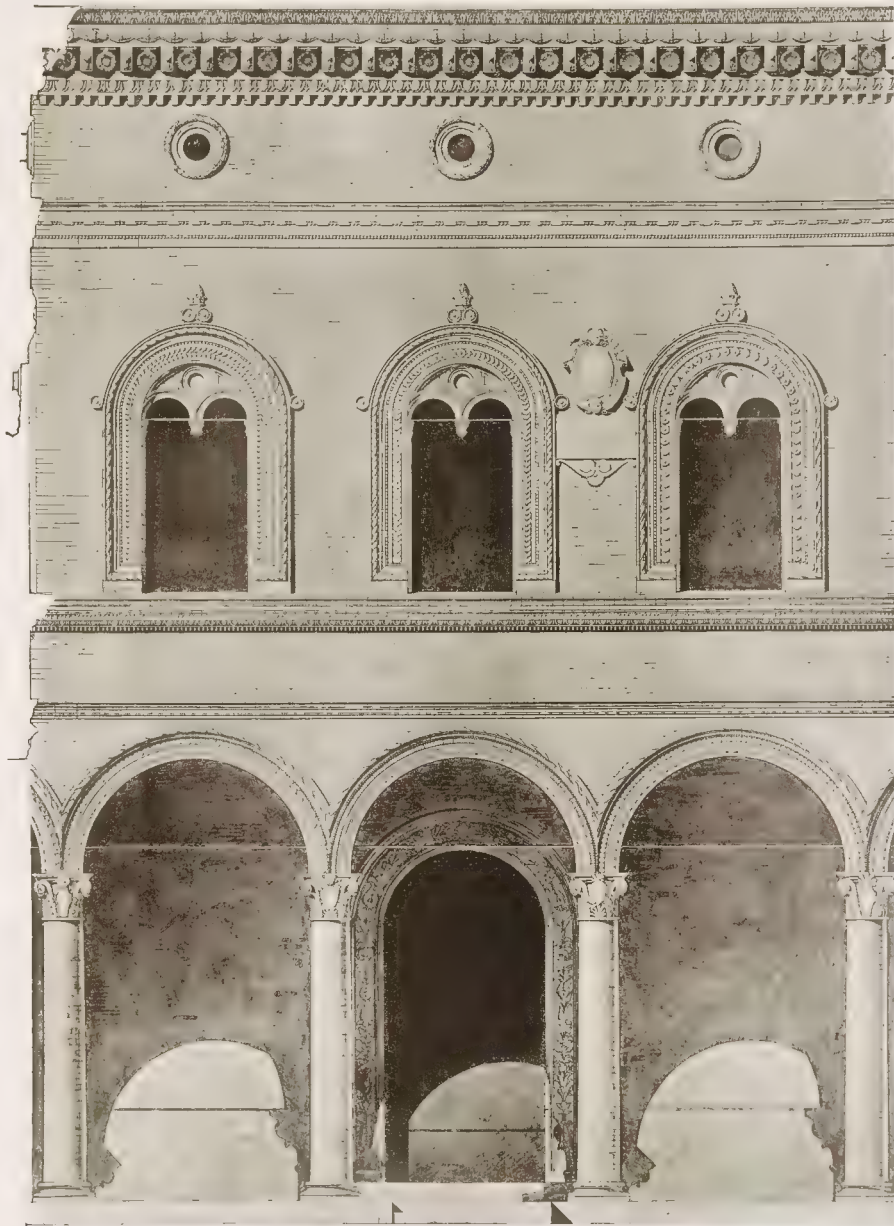
BOLOGNA
Palazzo Fava



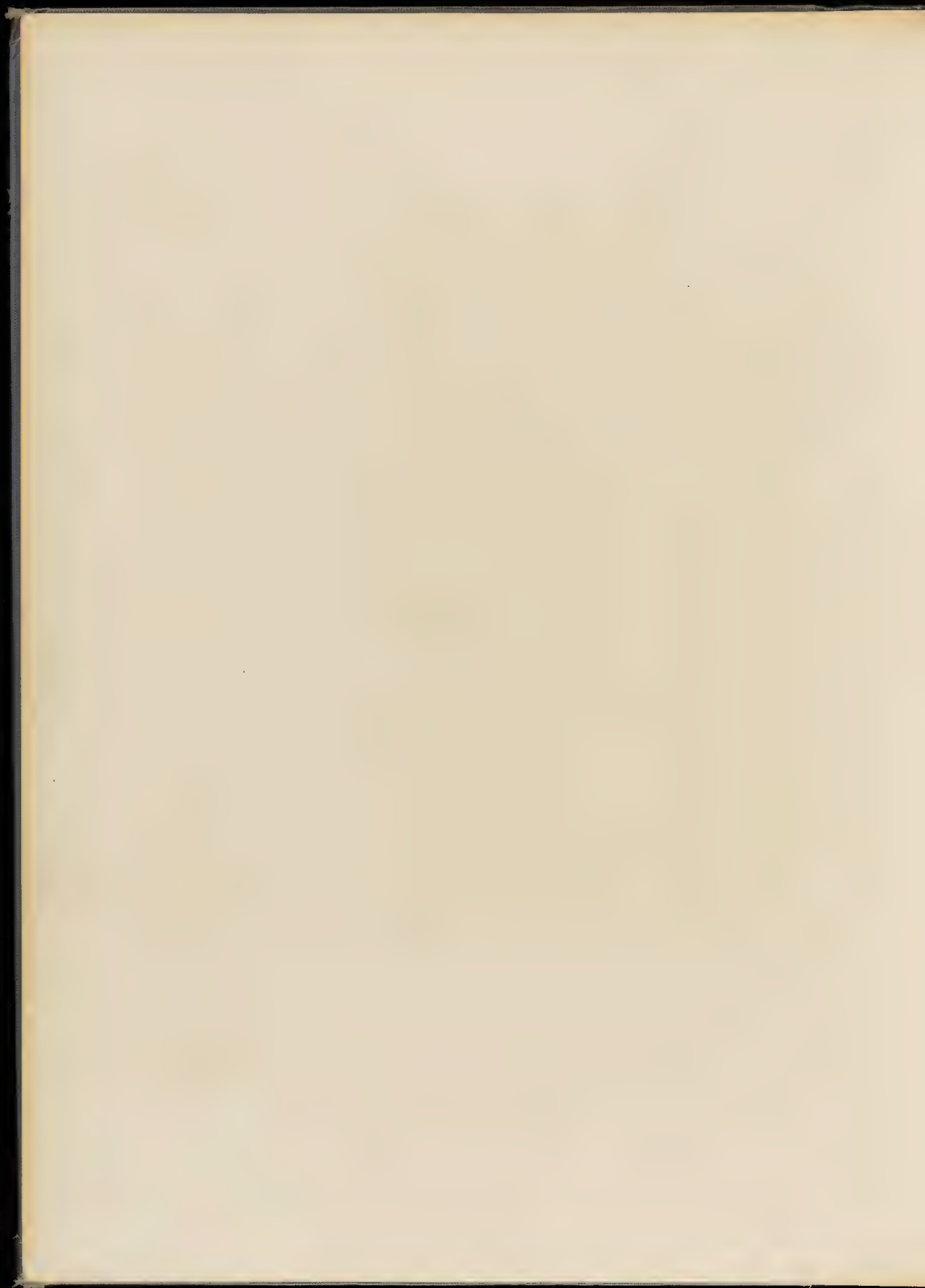


BOLOGNA
Palazzo Fava
Court Yard





BOLOGNA
Palazzo Pallavicini Ferrara



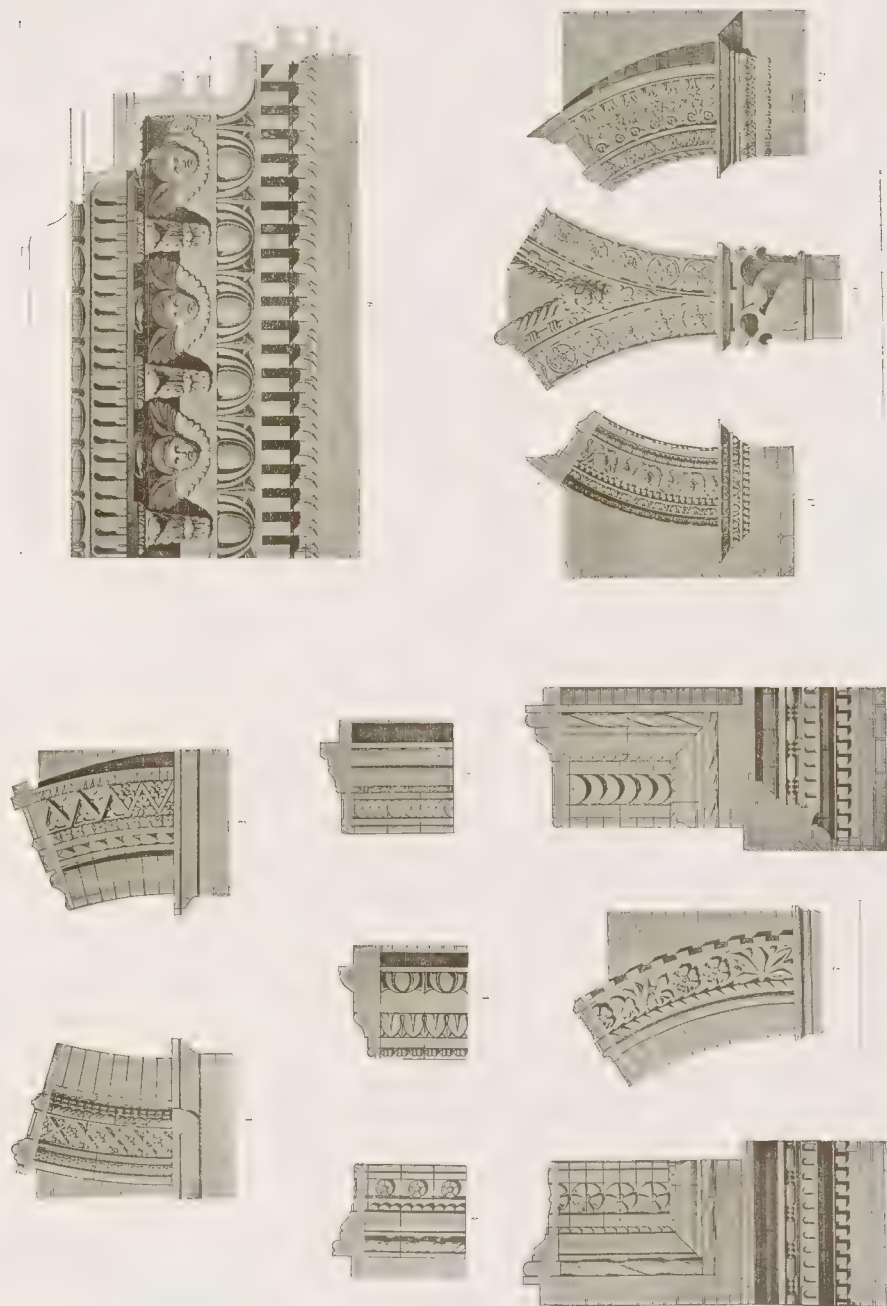
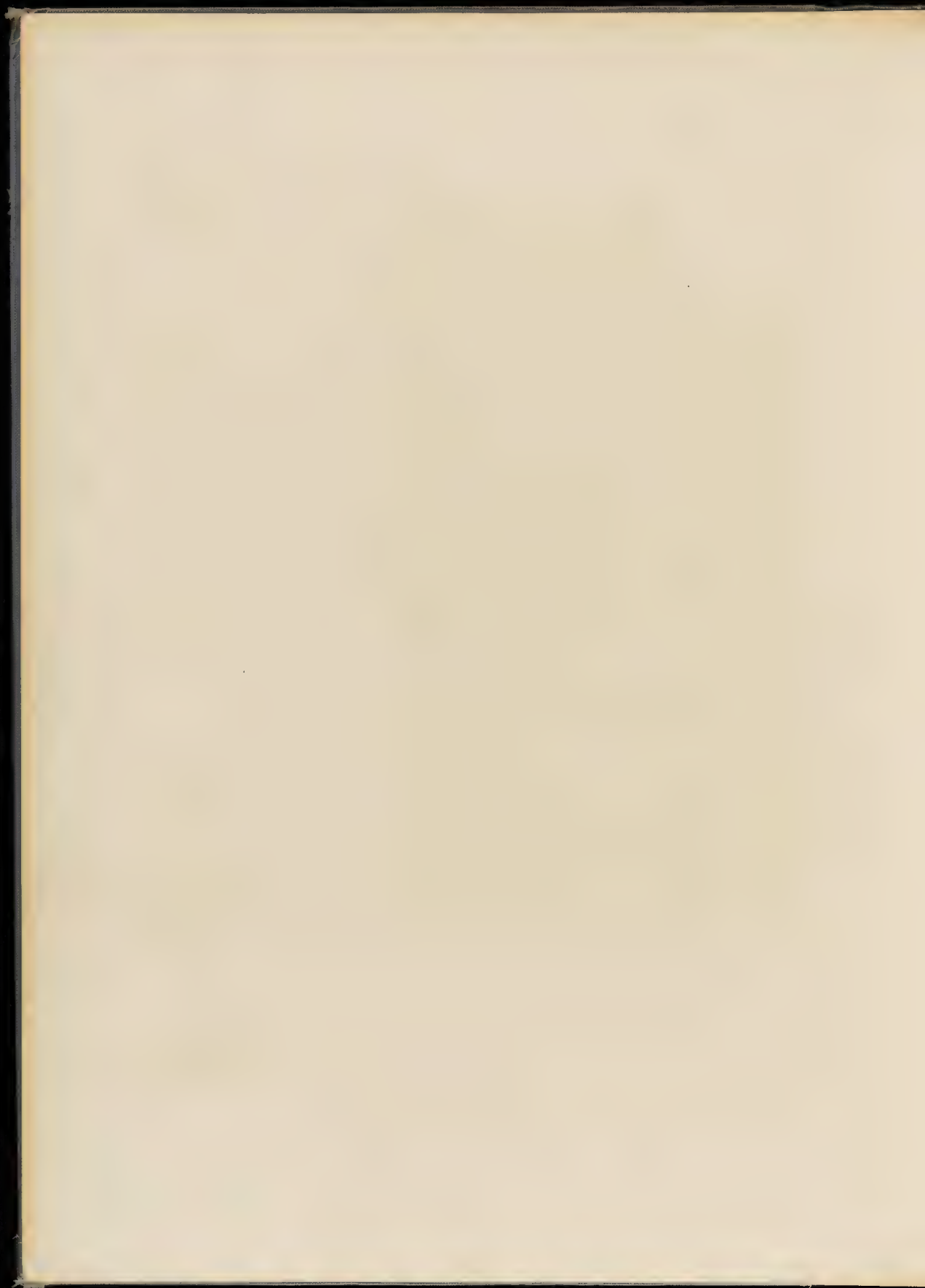


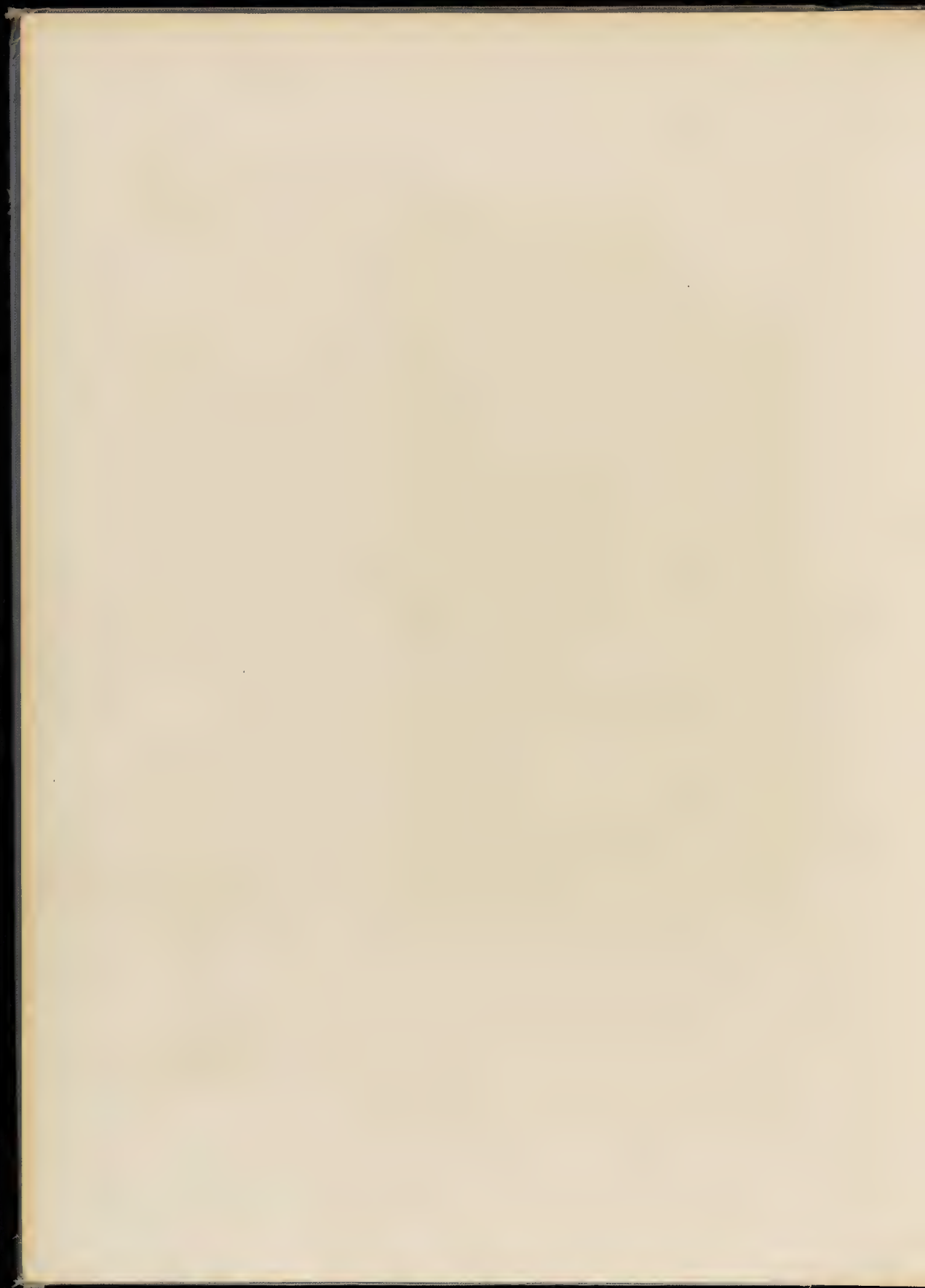
Fig. 1. Archivol. Via Bicca, Casa e di S. Stefano 18 a. Ferrara. Fig. 2. Window. Via D'Azeglio 47 a. Bologna. Fig. 3. Window. Via D'Azeglio 47 a. Bologna. Fig. 4. Window. Palazzo Biondi, Via Canto 10 a. Inola. Fig. 5. Window. Via D'Azeglio 47 a. Bologna. Fig. 6. Archivol. S. Francesco al Padua. Fig. 7. Archivol. S. Francesco al Padua. Fig. 8. Archivol. Cour. Yvon Muret C. vico ai Bologna. Fig. 9. Archivol. Cour. Yvon Muret C. vico ai Bologna. Fig. 10. Archivol. Cour. Yvon Muret C. vico ai Bologna. Fig. 11. Archivol. Cour. Yvon Muret C. vico ai Bologna.

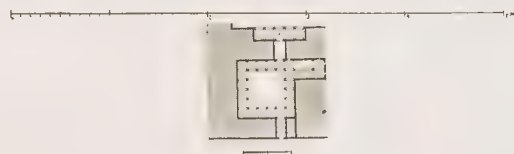




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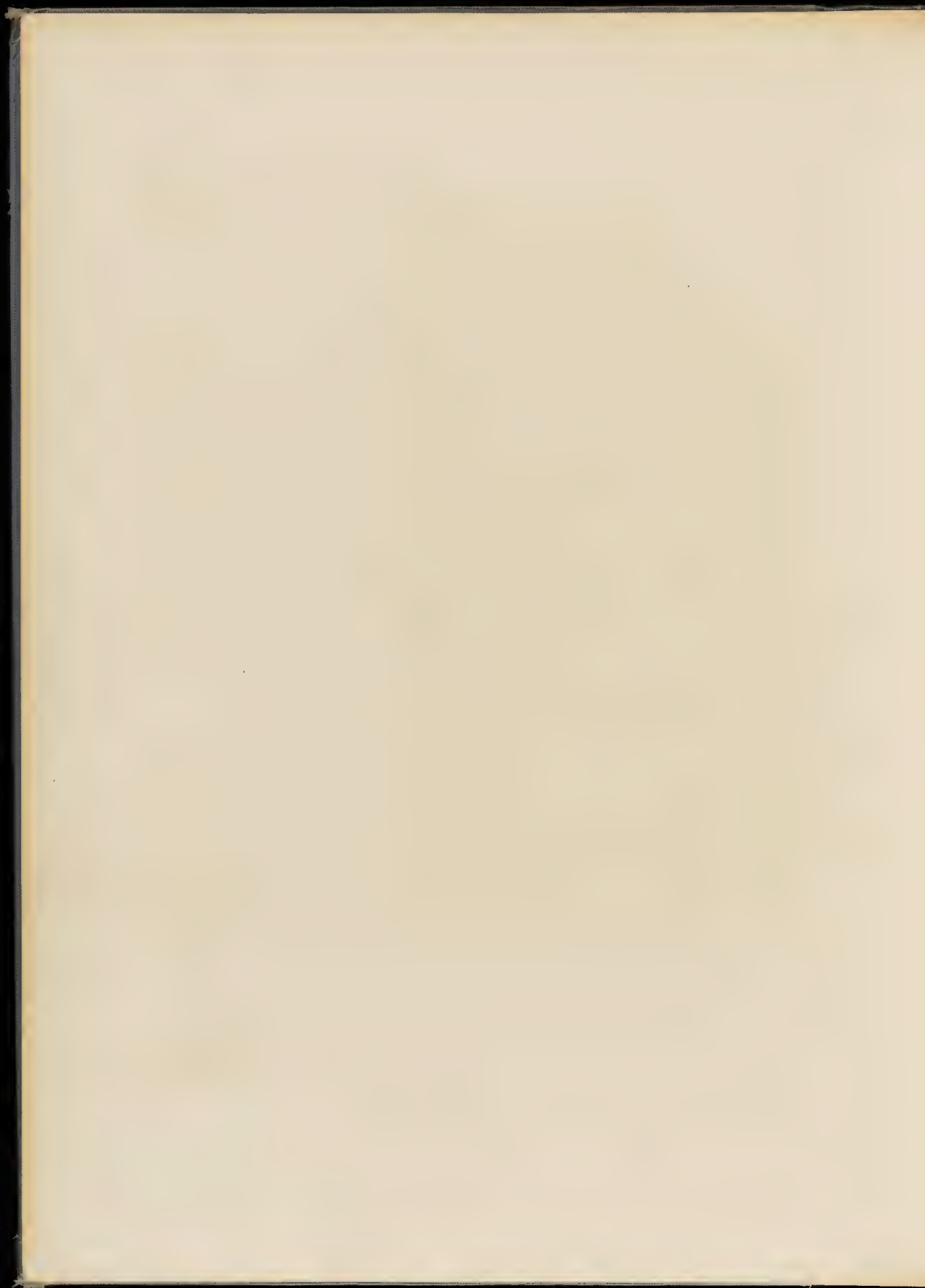
Casa Vecchiotti before Restoration of 1882





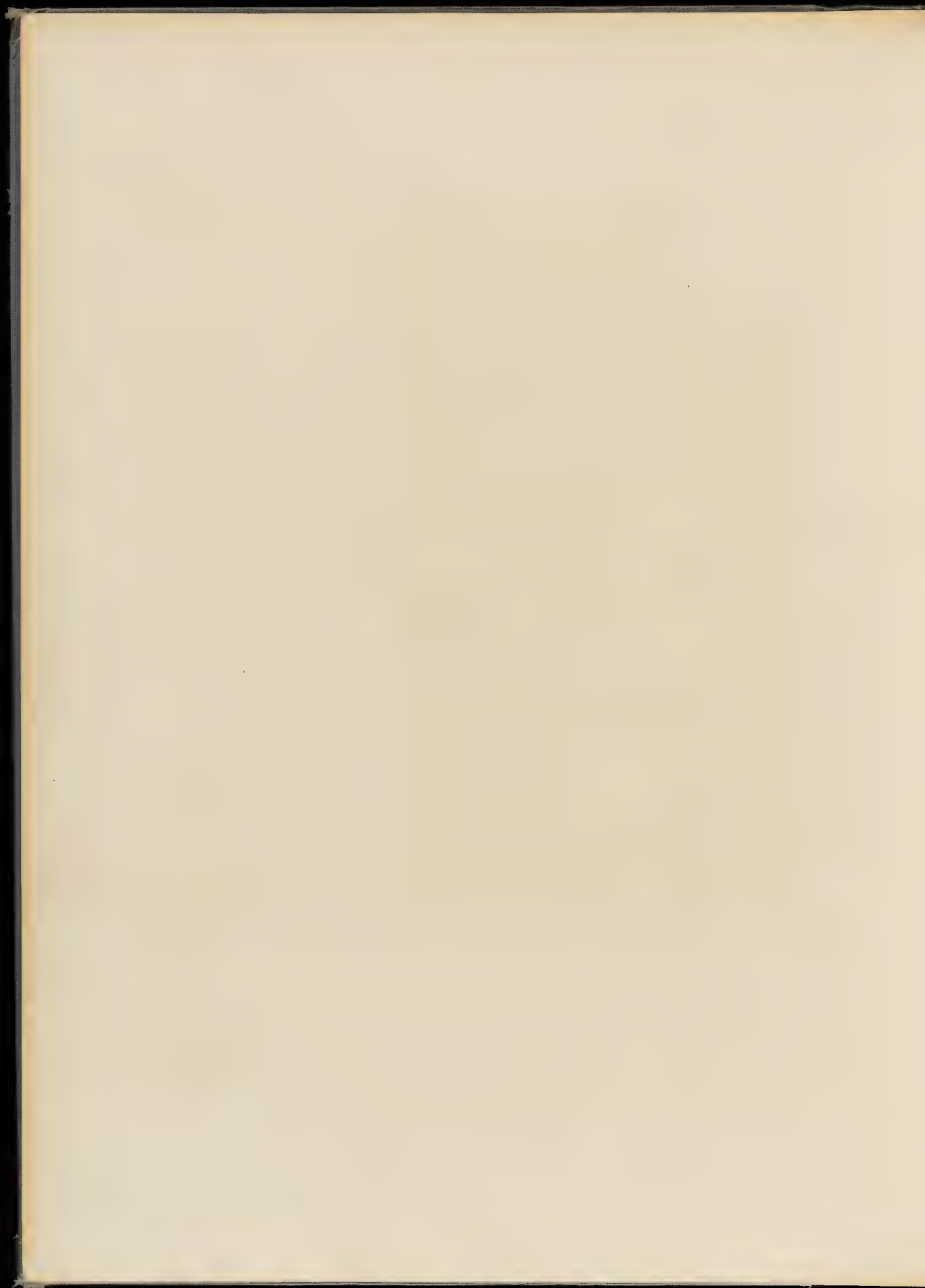
BOLOGNA

Palazzo Bevilacqua. Court Yard. Arch. Caspare Nadi about 1881





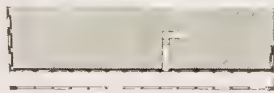
BOLOGNA
Palazzo Taccori



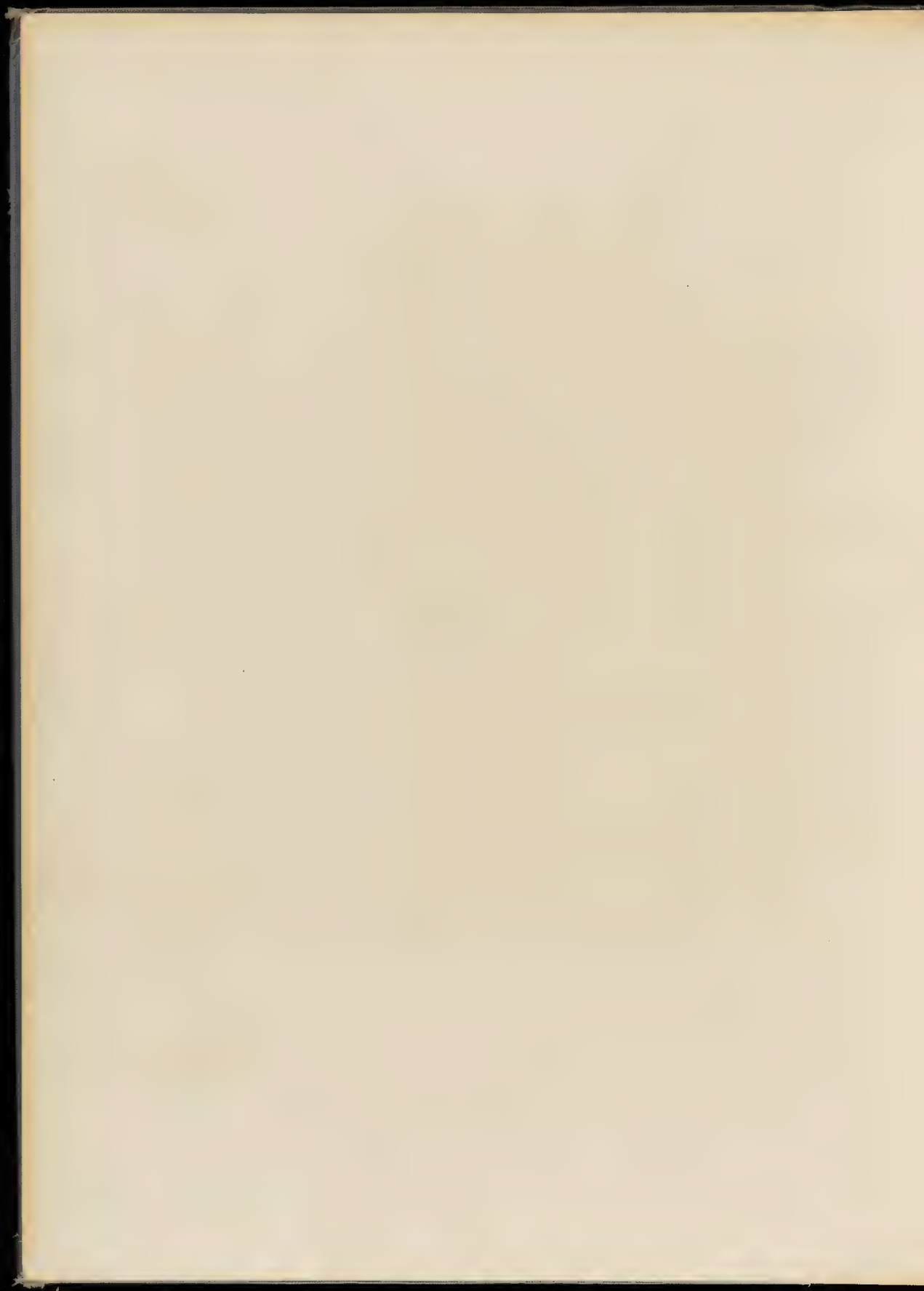


BOLOGNA
Palazzo Malvasia
Court Yard

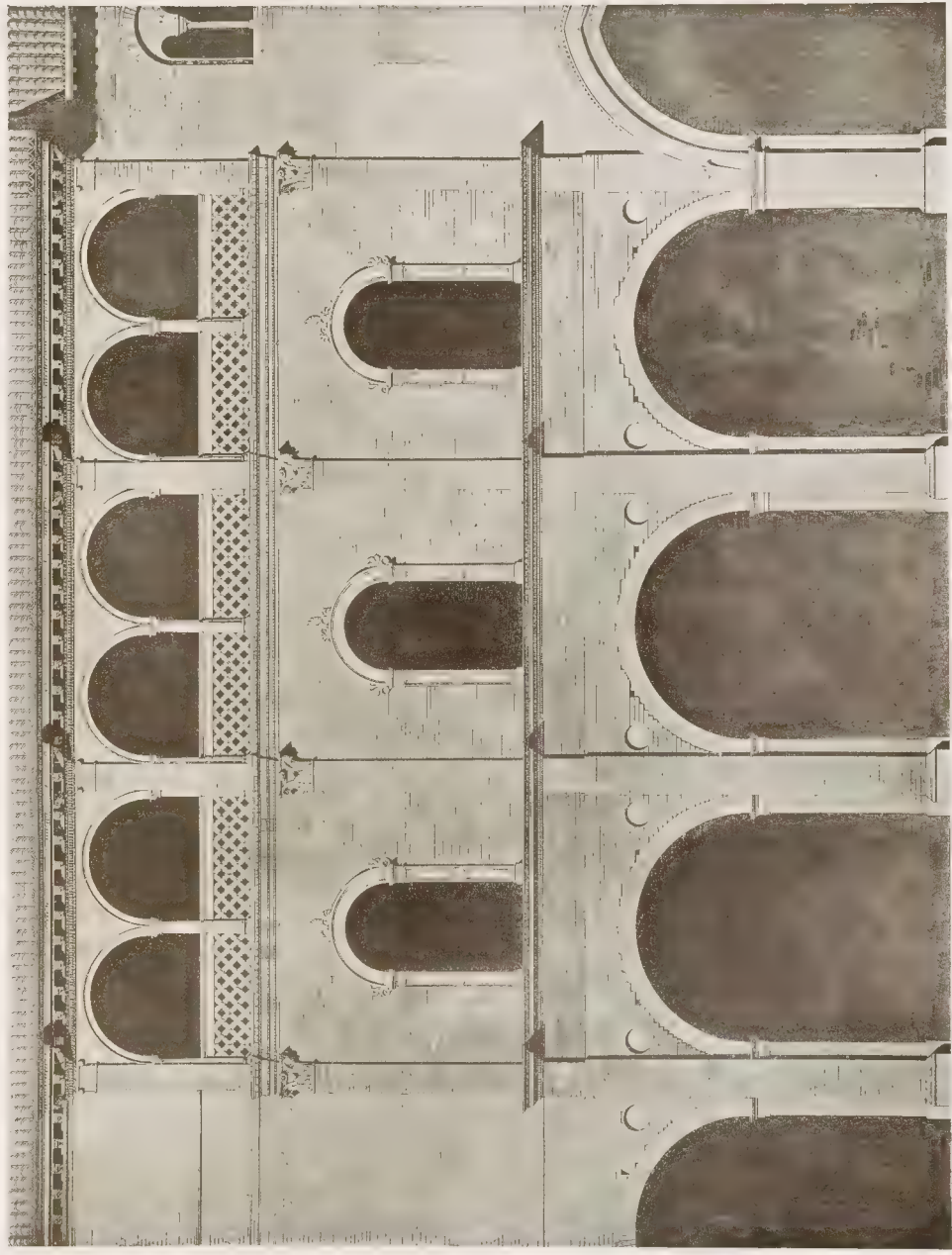




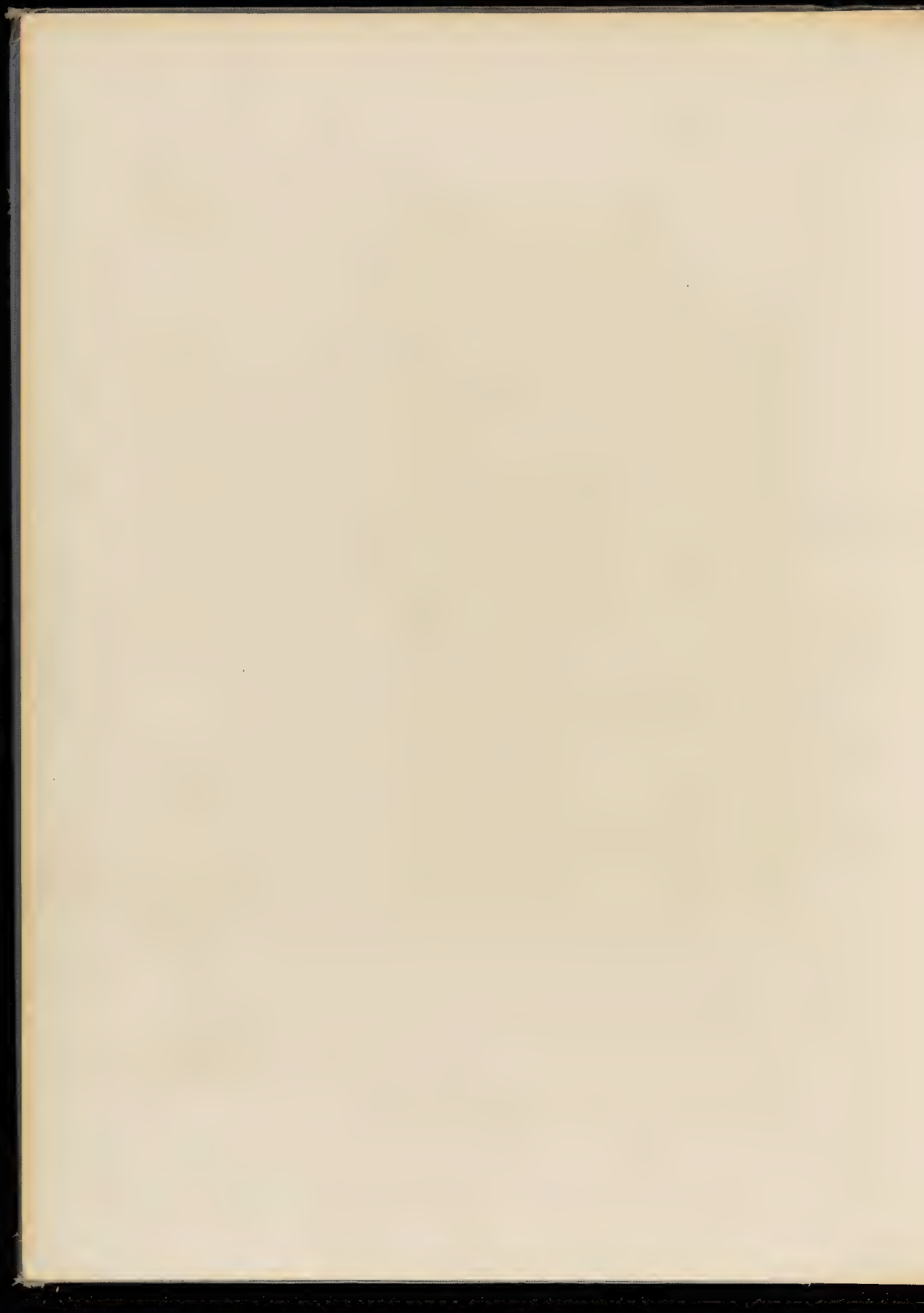
.MO.A
PA. ACRO Sforza, at Piazza



BRICK ARCHITECTURE IN ITALY



FORLÌ
CASA FERRER



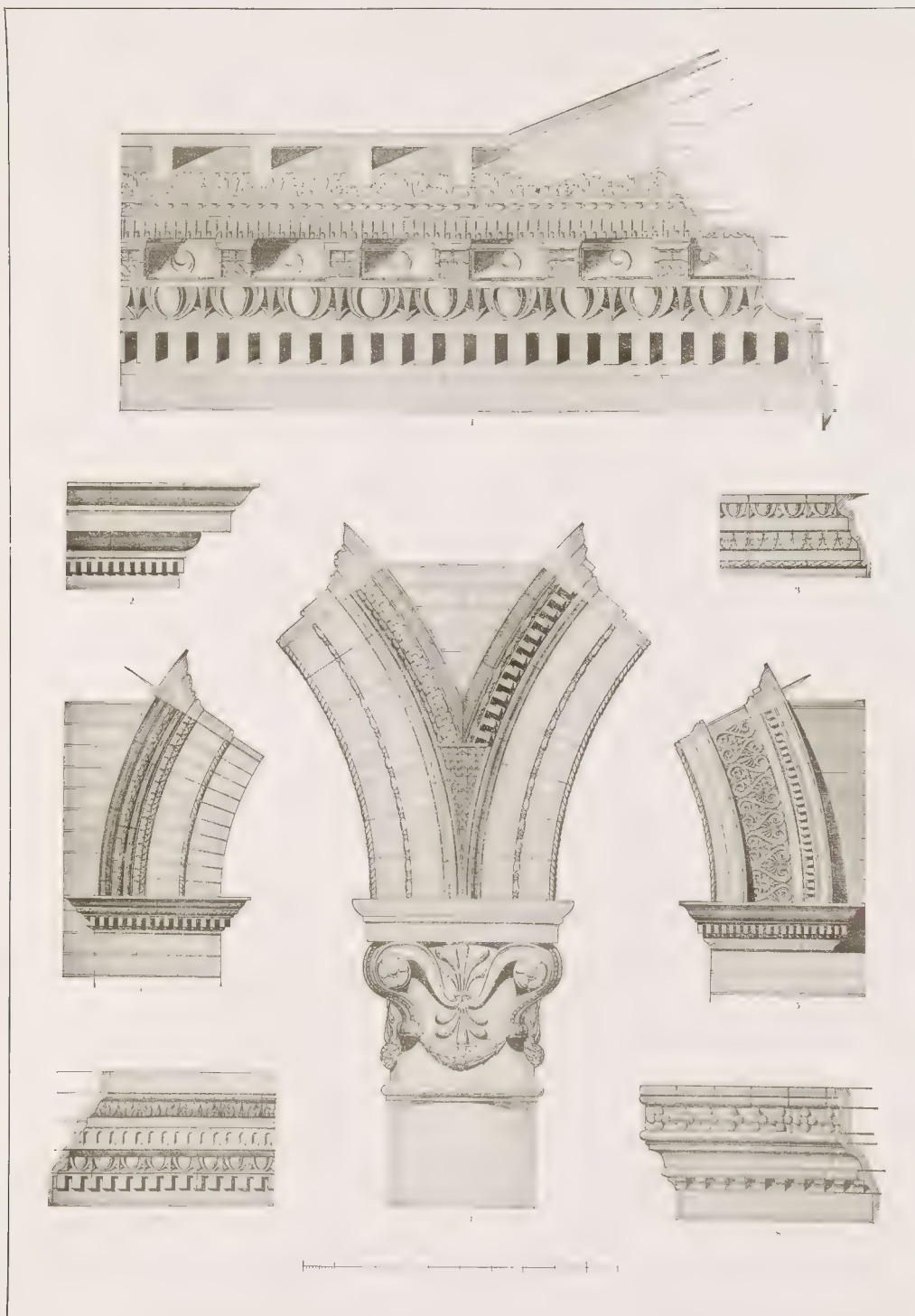


Fig. 1.—Main Cornice of the Palazzo Polini at Siena.

Fig. 2.—Cornice Via D. Azeglio 47 at Bologna.

Fig. 3.—Cornice of the Museo Civico at Bologna.

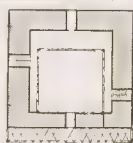
Fig. 4.—Door-Arch Via Madonna

46 at Ferrara.

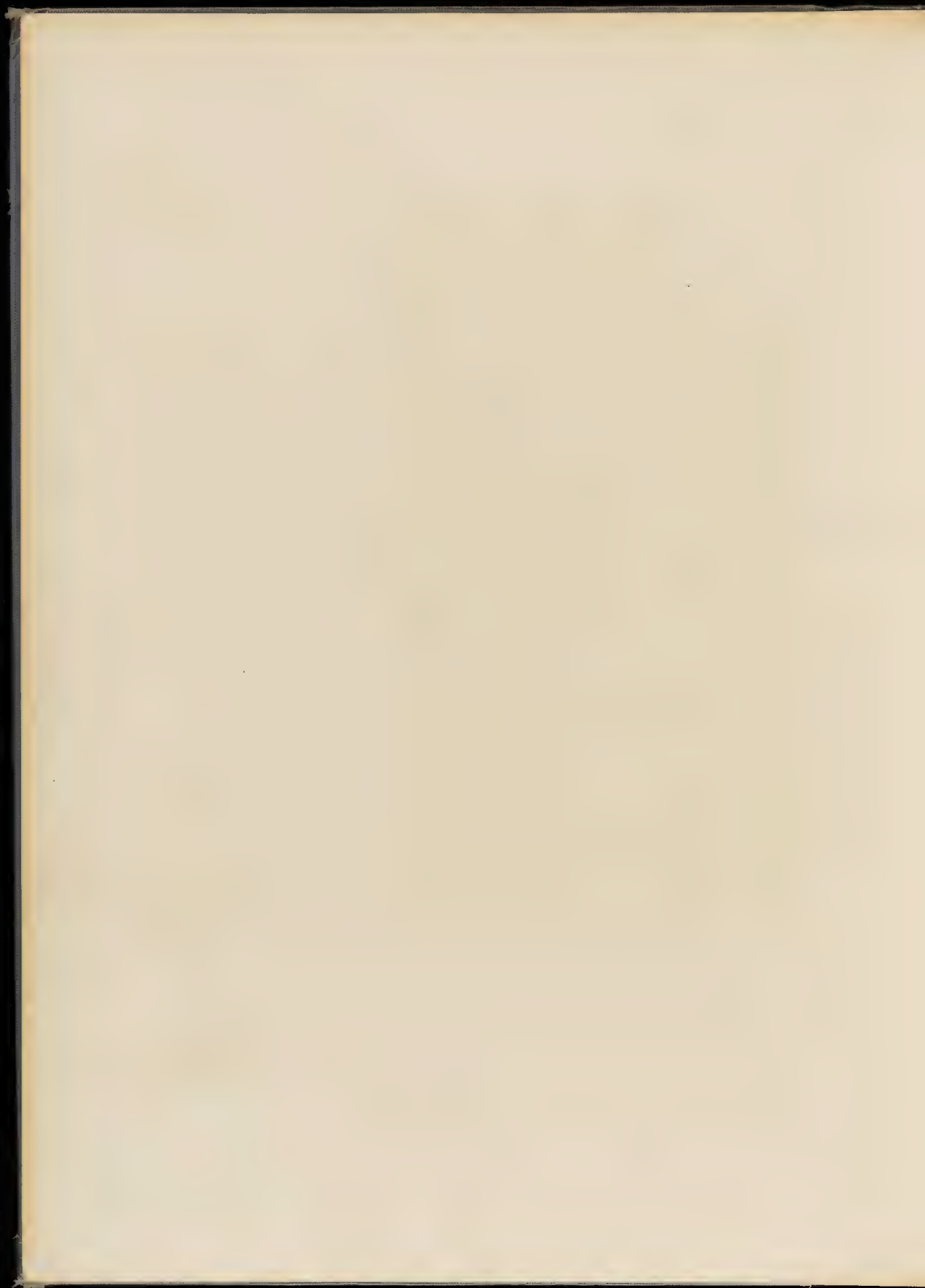
Fig. 5.—Door-Arch Palazzo Schifanoia at Ferrara.

Fig. 6.—Cornice Palazzo Malvasia





FERRARA
Palazzo Bevilacqua
Courti-Yard



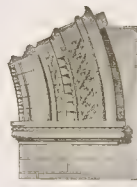
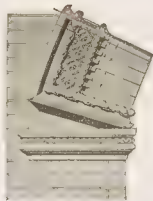
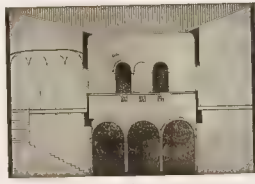
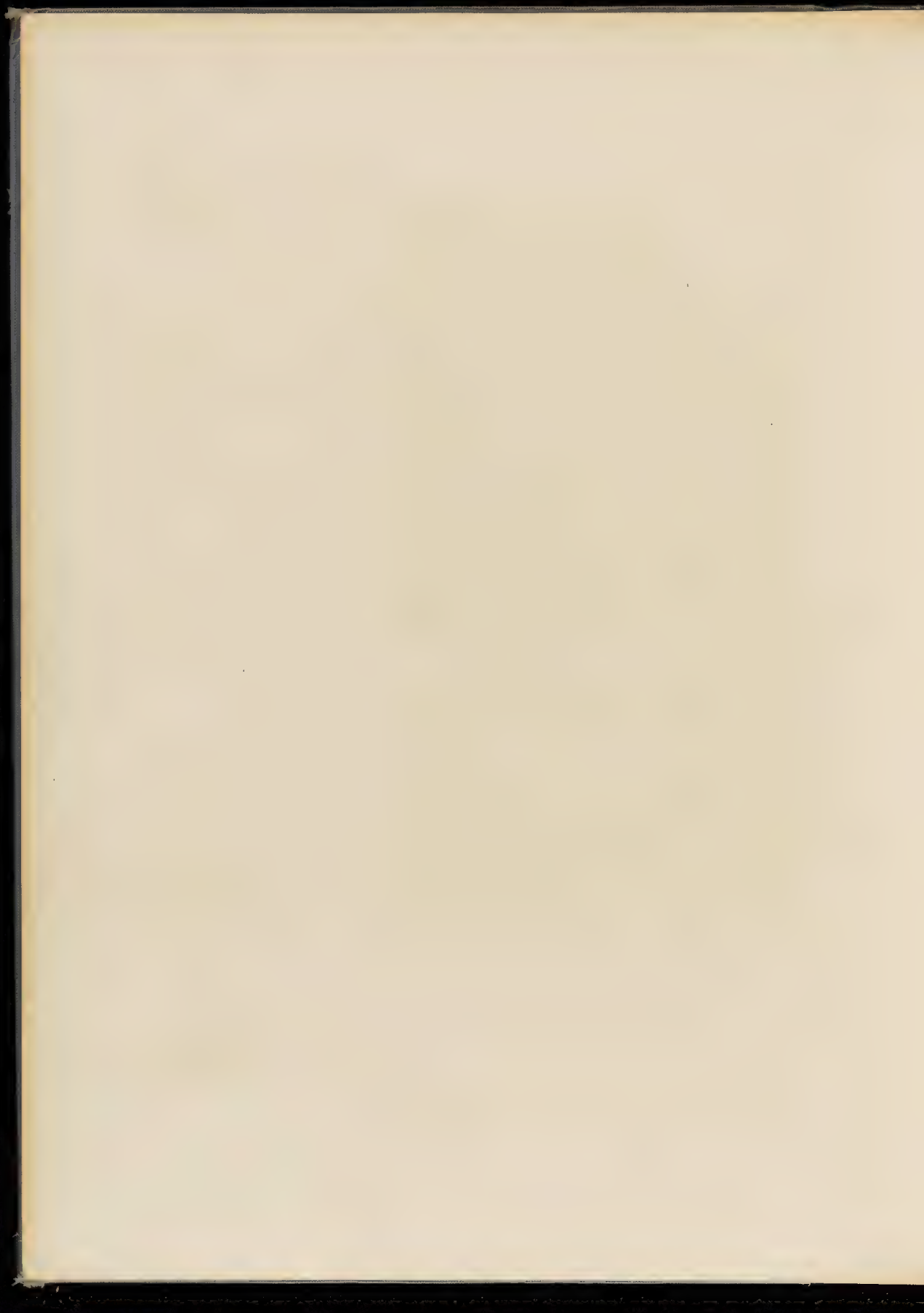
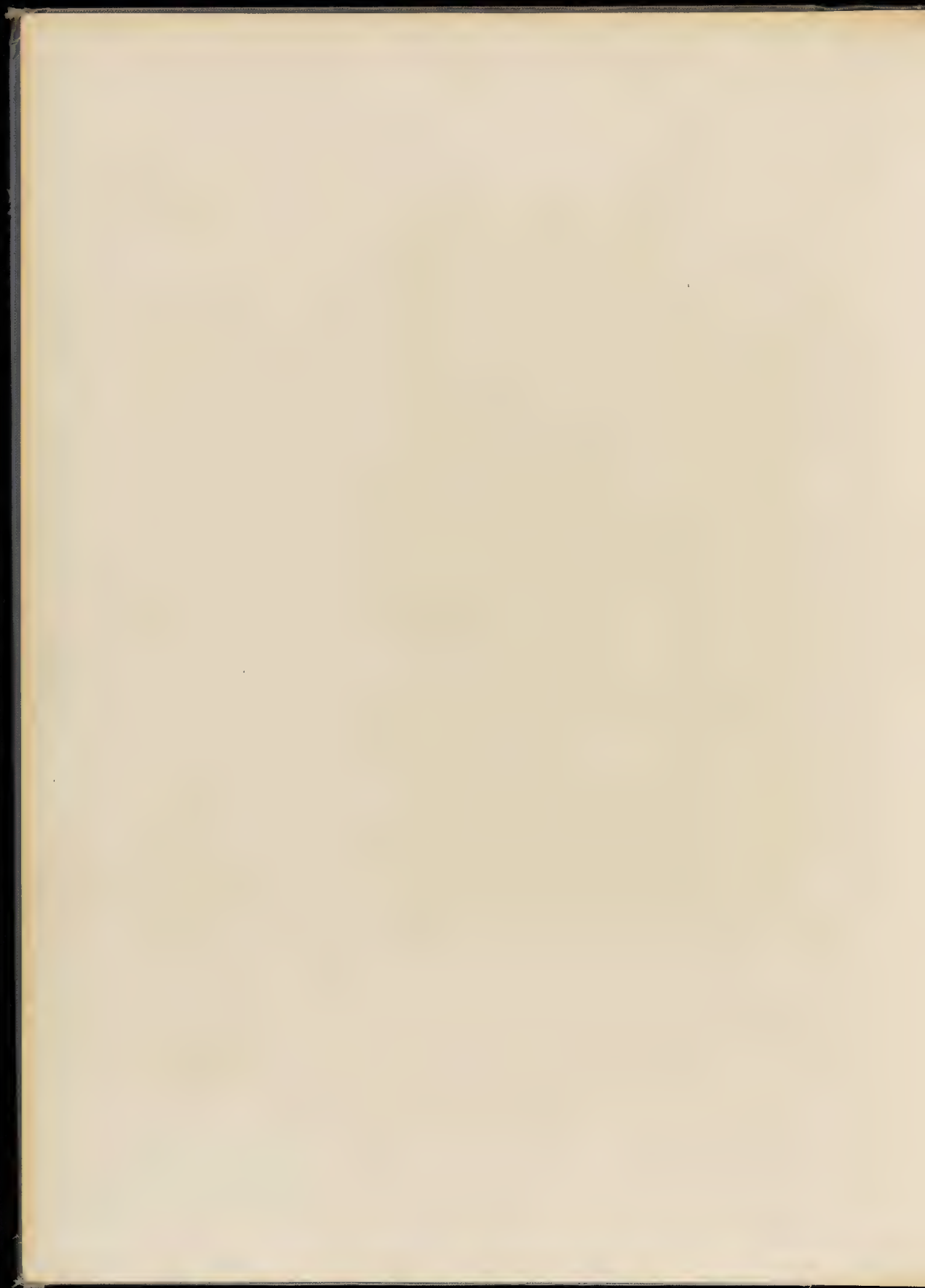


Fig. 1, 2—Building Via Ripa Grande 183-185 at Ferrara. Fig. 3.—Details of Window at same. Fig. 4, 5, 6—Building Via Colomba 25 at Ferrara. Fig. 7, 8—Building Corso della Chiara 125 at Ferrara. Fig. 9.—Details of Portal at same. Fig. 10—Building Via Ripa Grande 10-12. Fig. 11, 12, 13.—Details of same. Fig. 14—Buildings in Contrade Dandini at Cesena. Fig. 15, 16, 17, 18. Details of same.



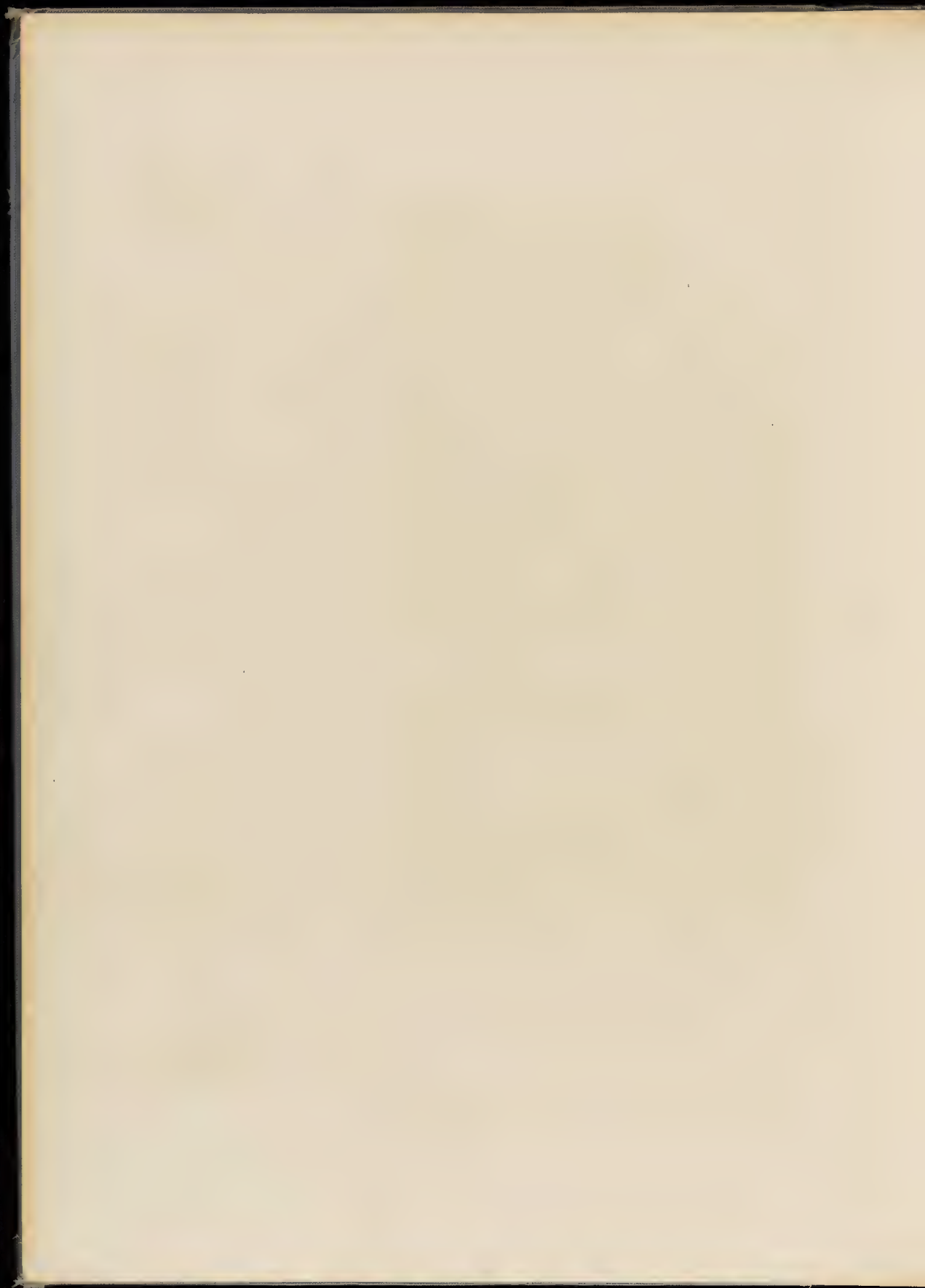


PIACENZA
PALAZZO DEI TRIBUNALI
COURT-YARD



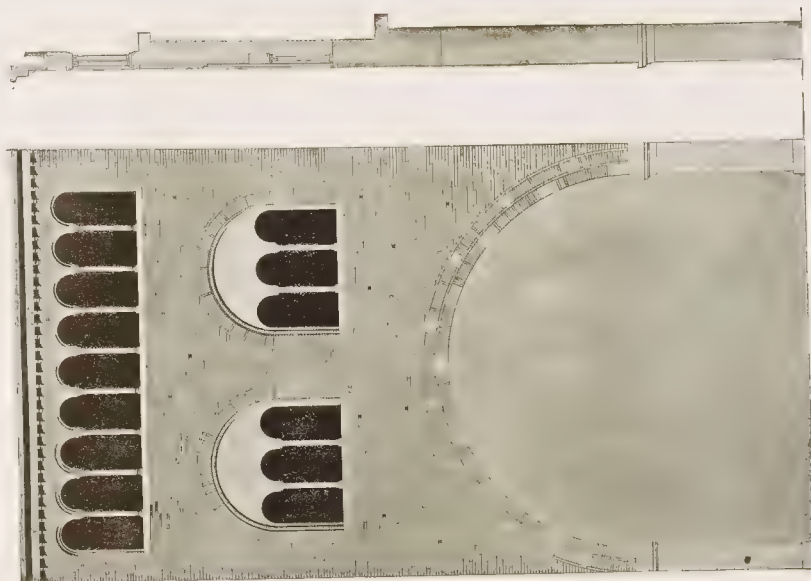


PAVIA
CERTOSA.
LOGGIA IN COURTYARD

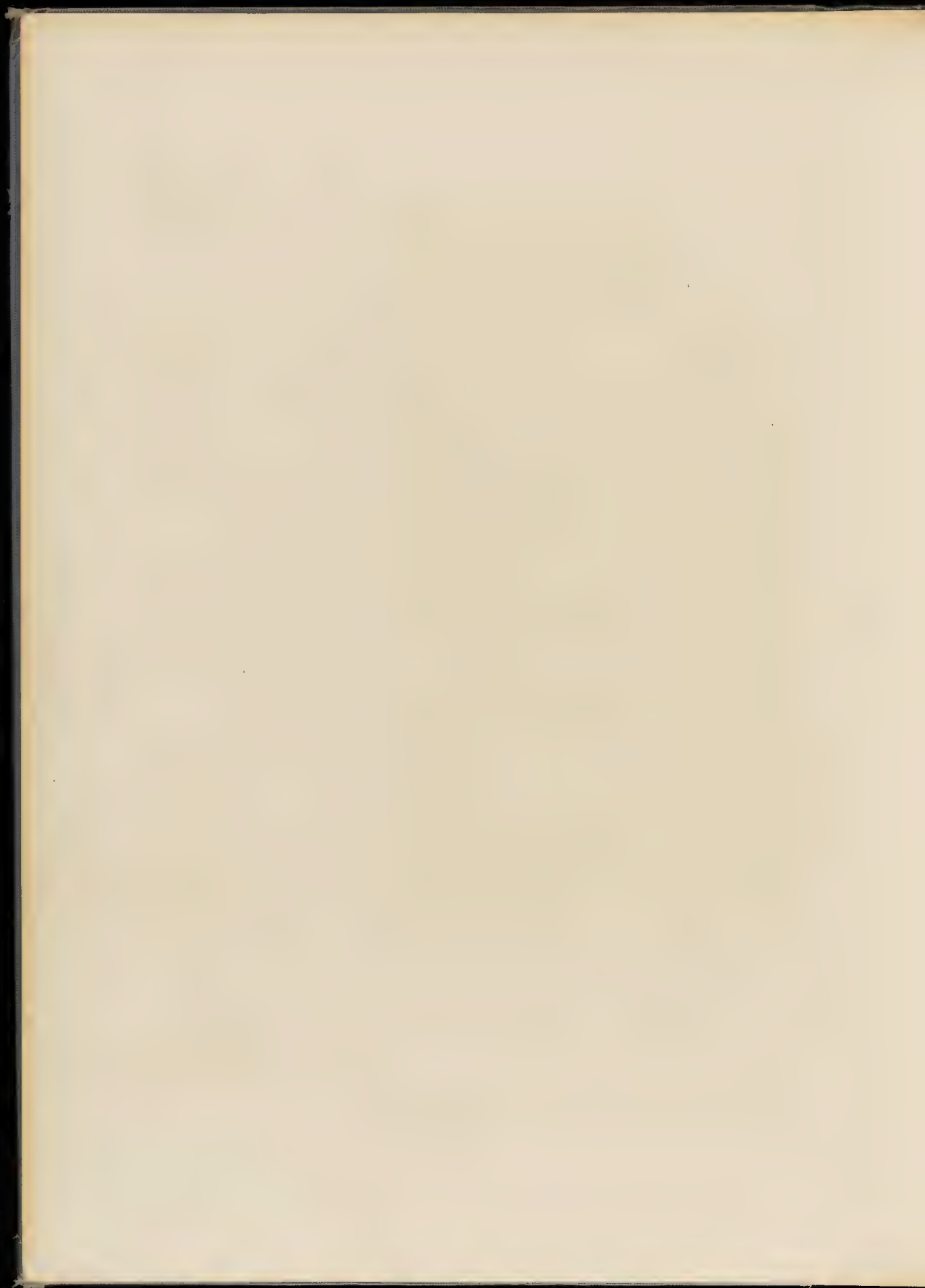


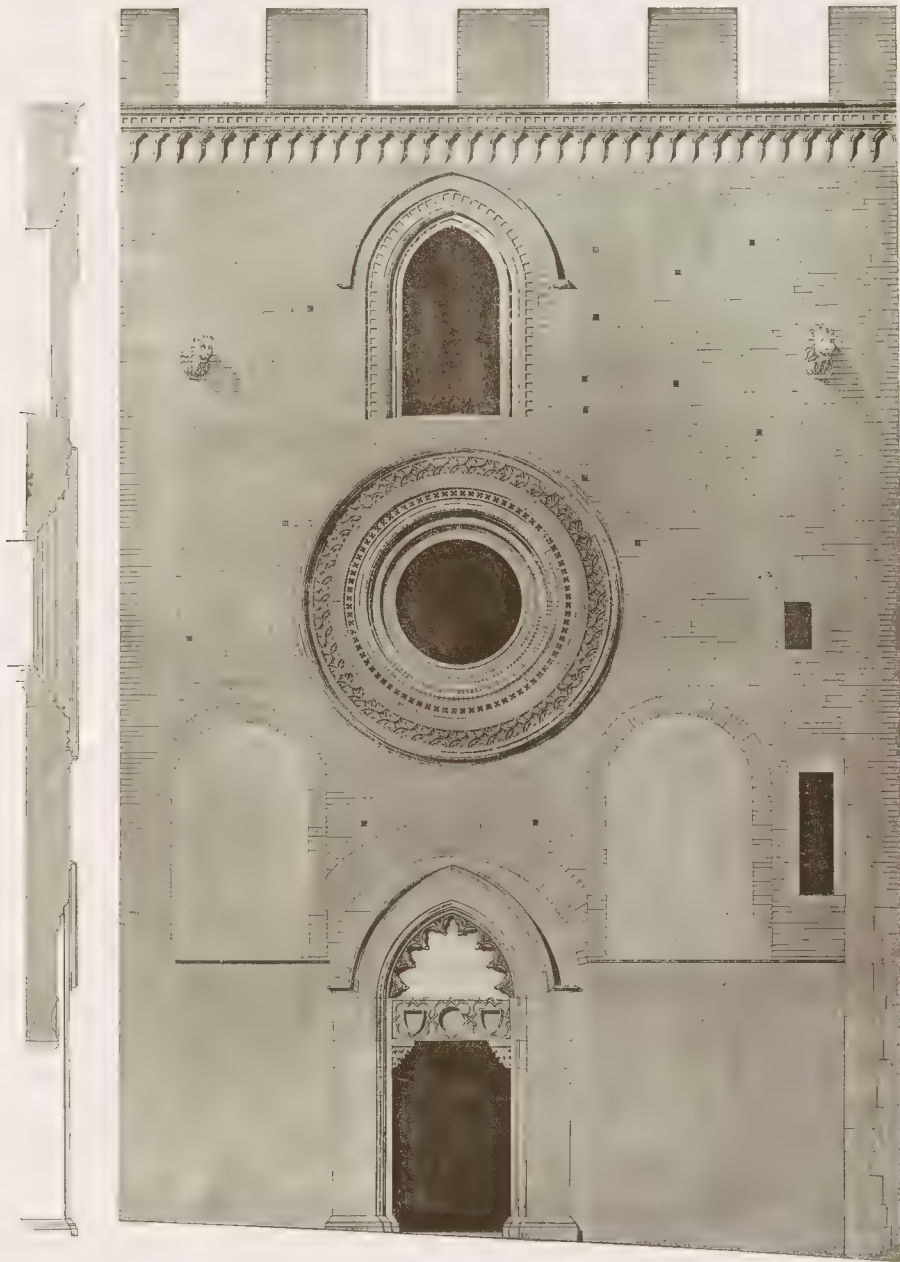


PADUA
Basilica di S. Giovanni

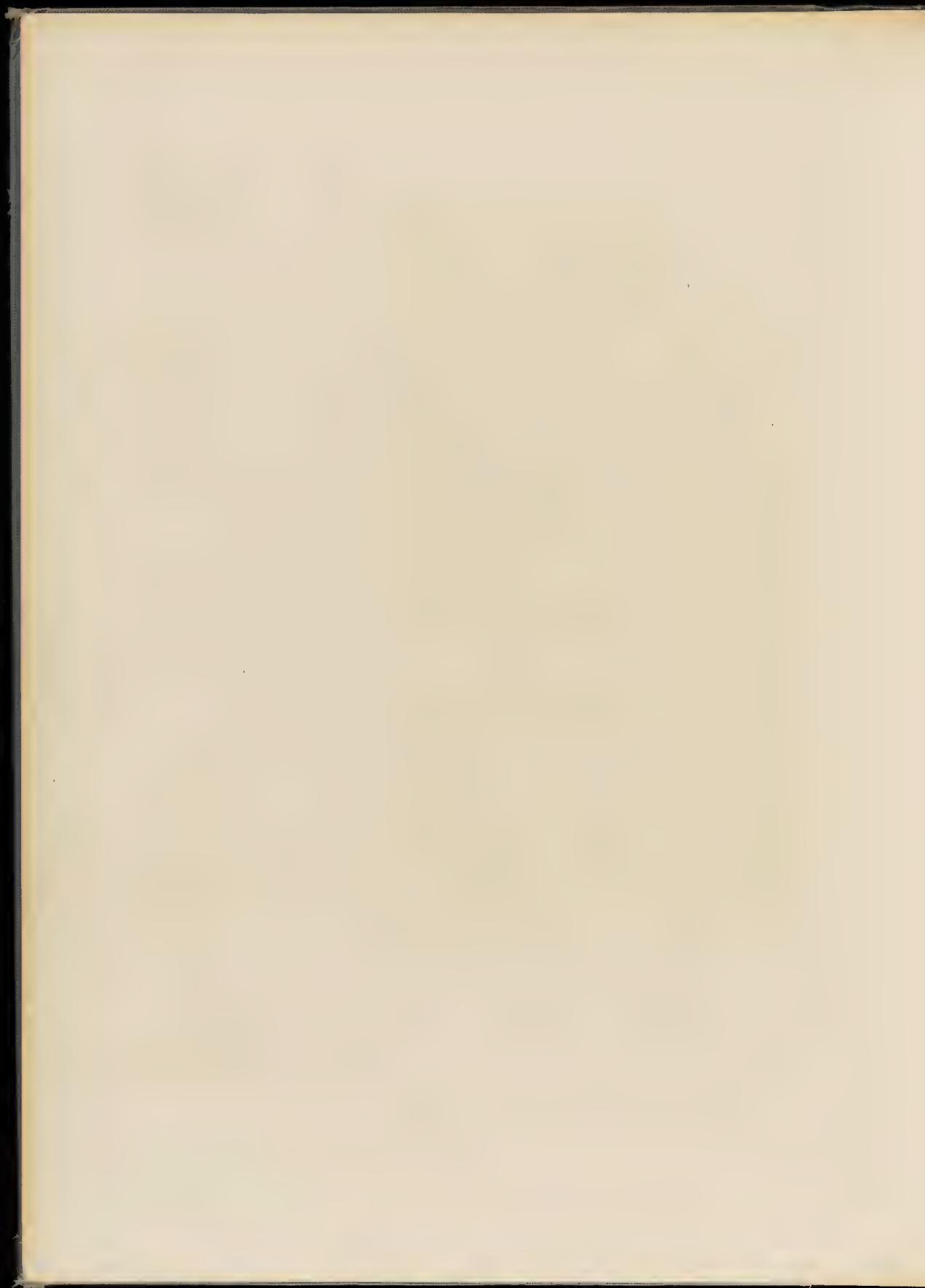


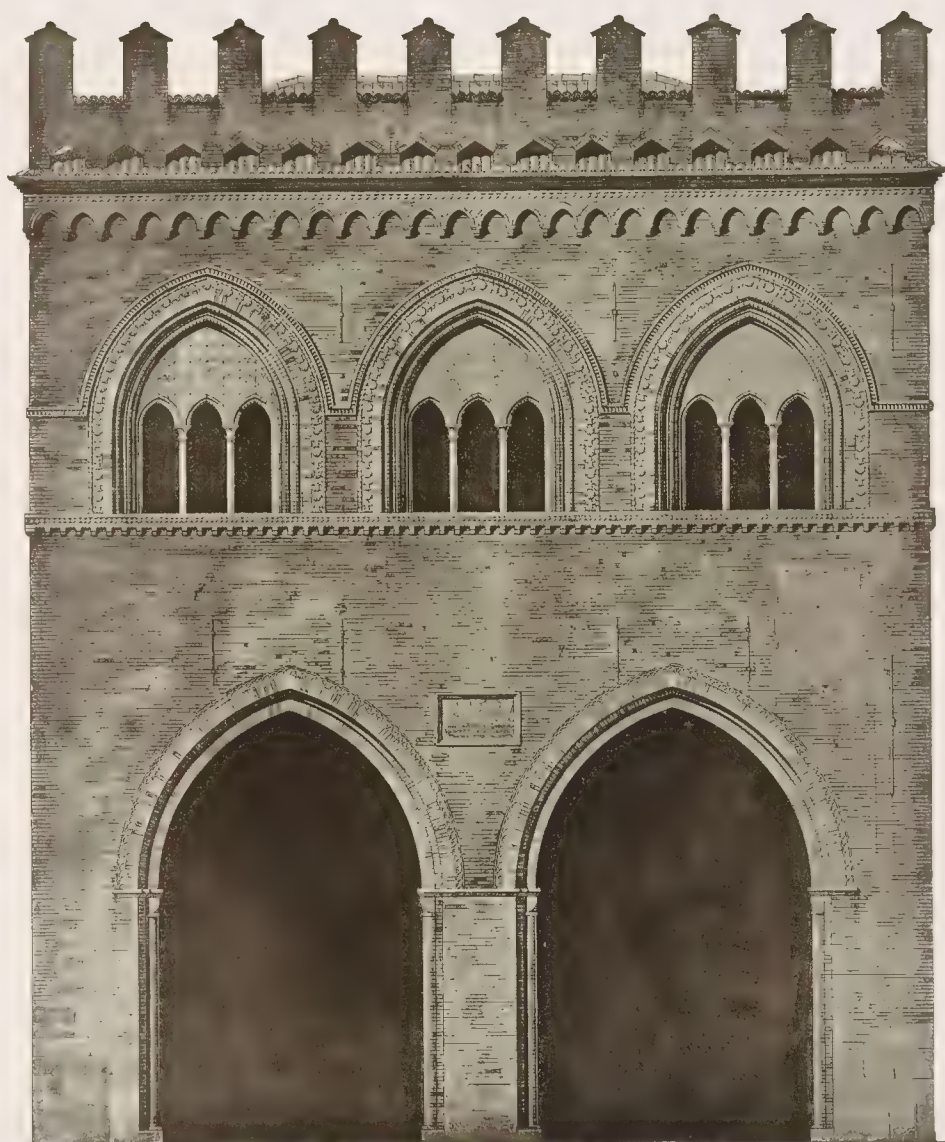
MANTUA
Basilica di S. Giovanni



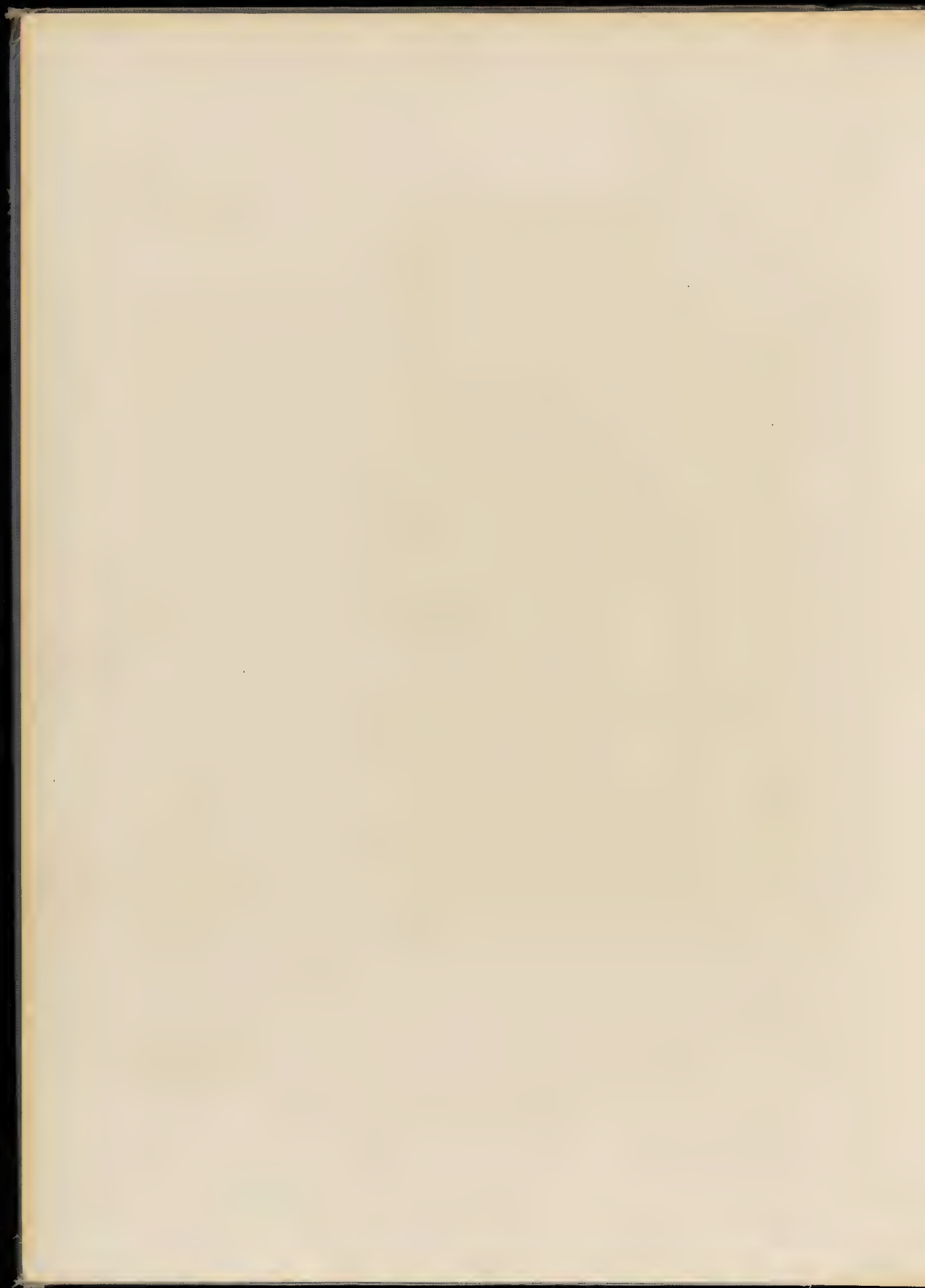


BRESCIA
Basilica



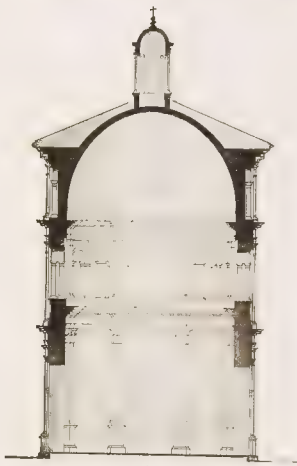


CREMONA
Palazzo Dei Giureconsulti

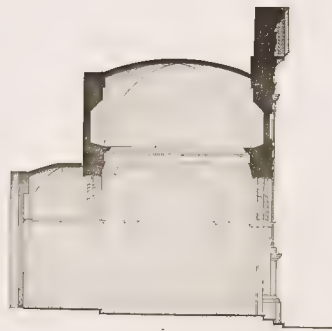




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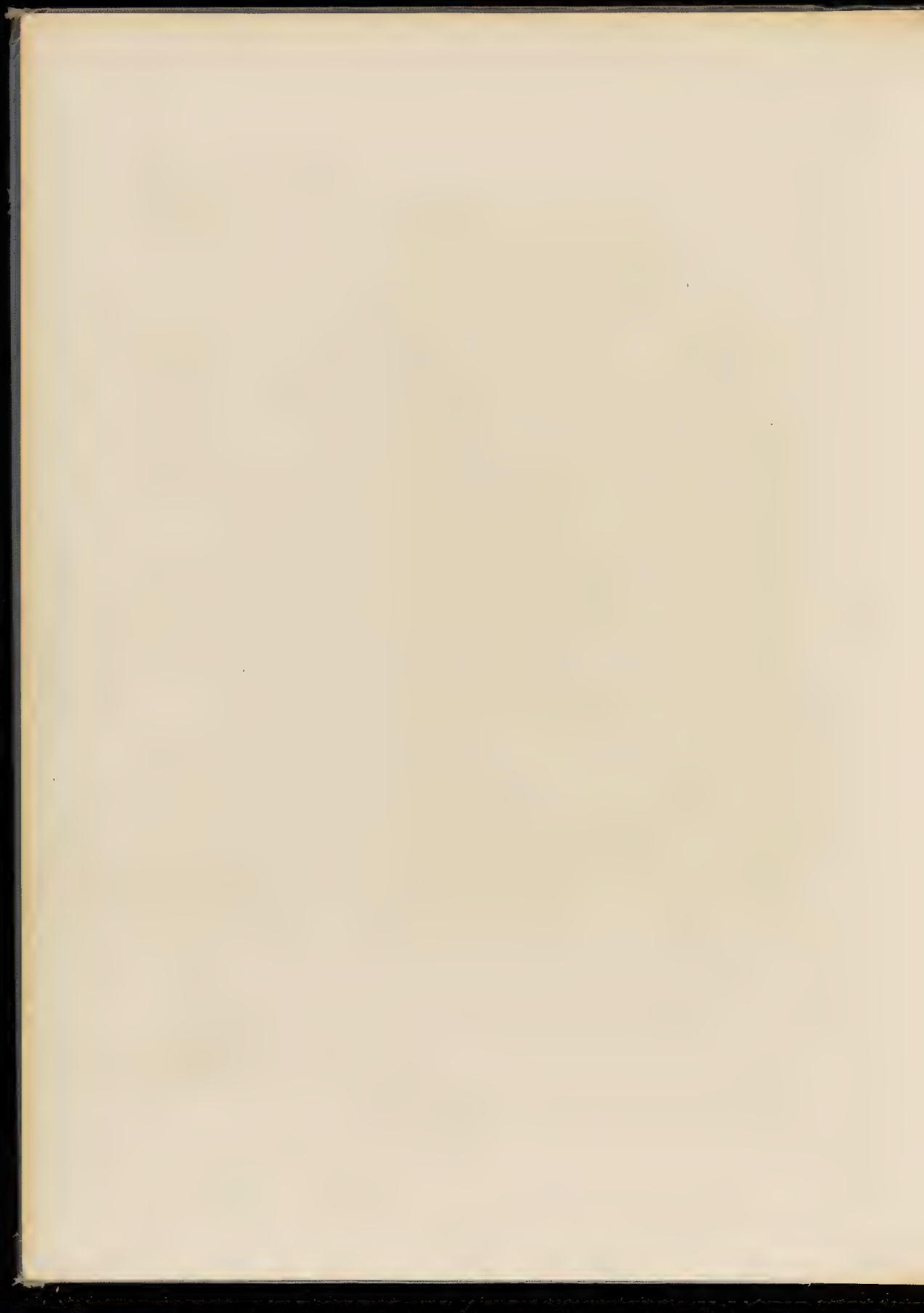
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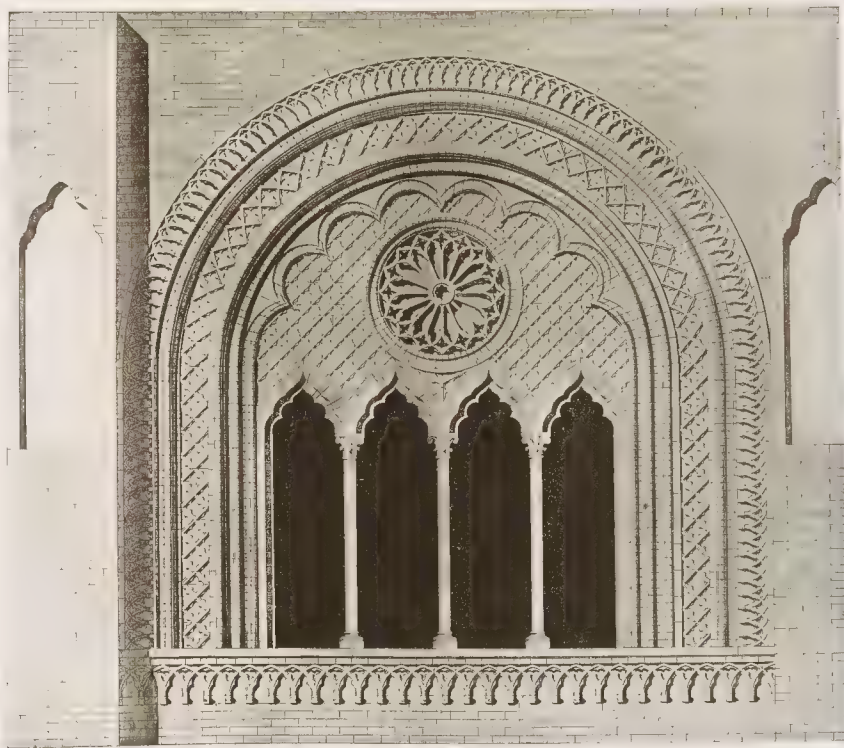
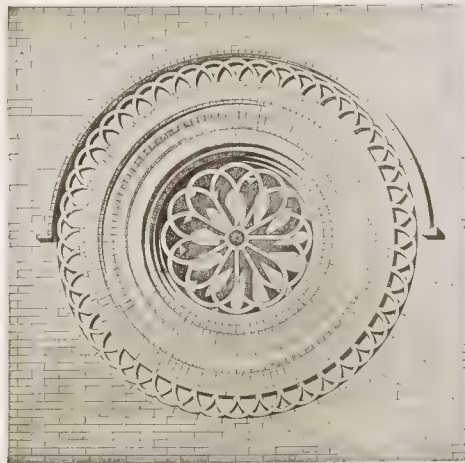


6

Fig 1.2.3—Luca at Cremona.

Fig 4.5—Chapel of the Palazzo
del Diavolo at Siena.

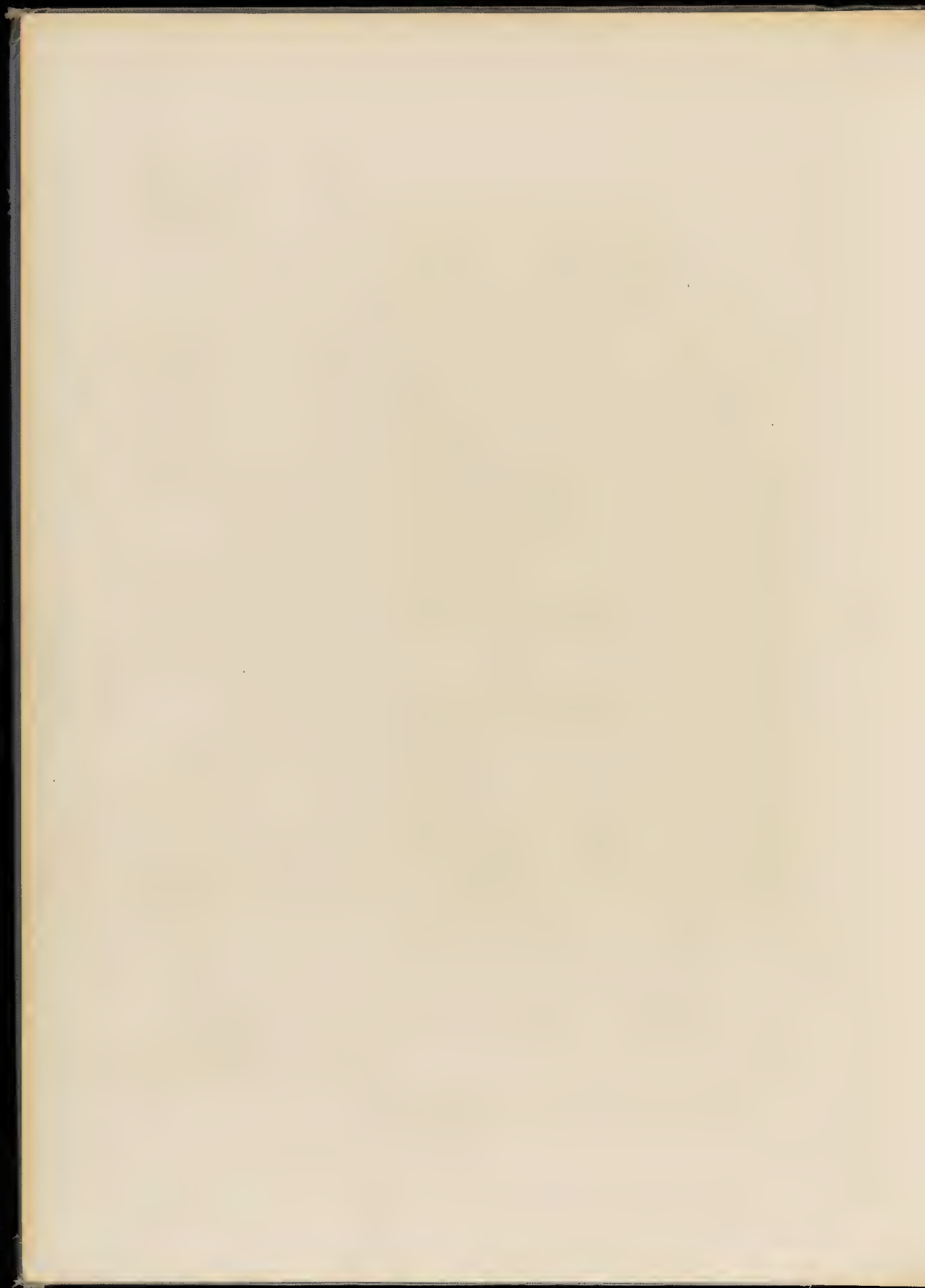




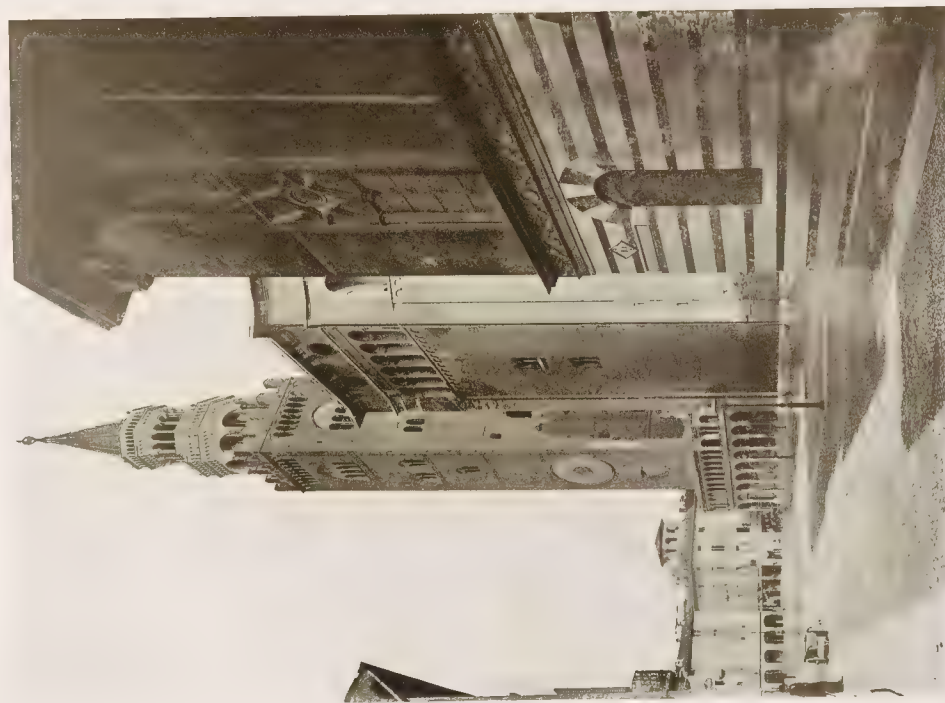
CREMONA
Cathedral

Fig. 1—Rose window at Northern Cross Nave

Fig. 2—Window at Southern Cross Nave



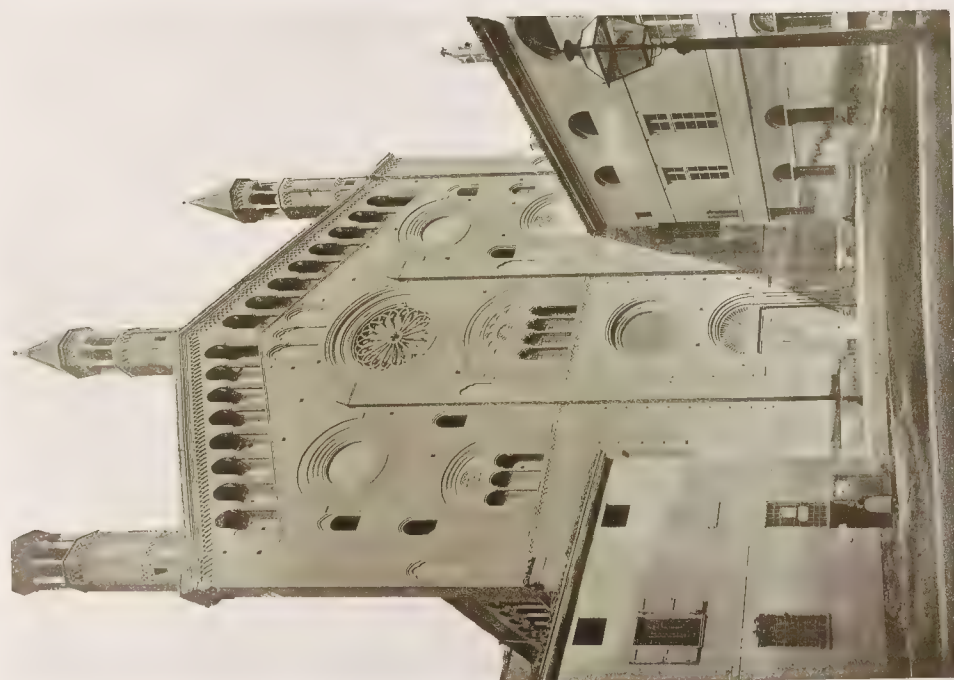
BRICK ARCHITECTURE IN ITALY



Basilica and Cathedral Tower

CREMONA

Cathedral Southernmost Nave







CREMONA
S. Michele

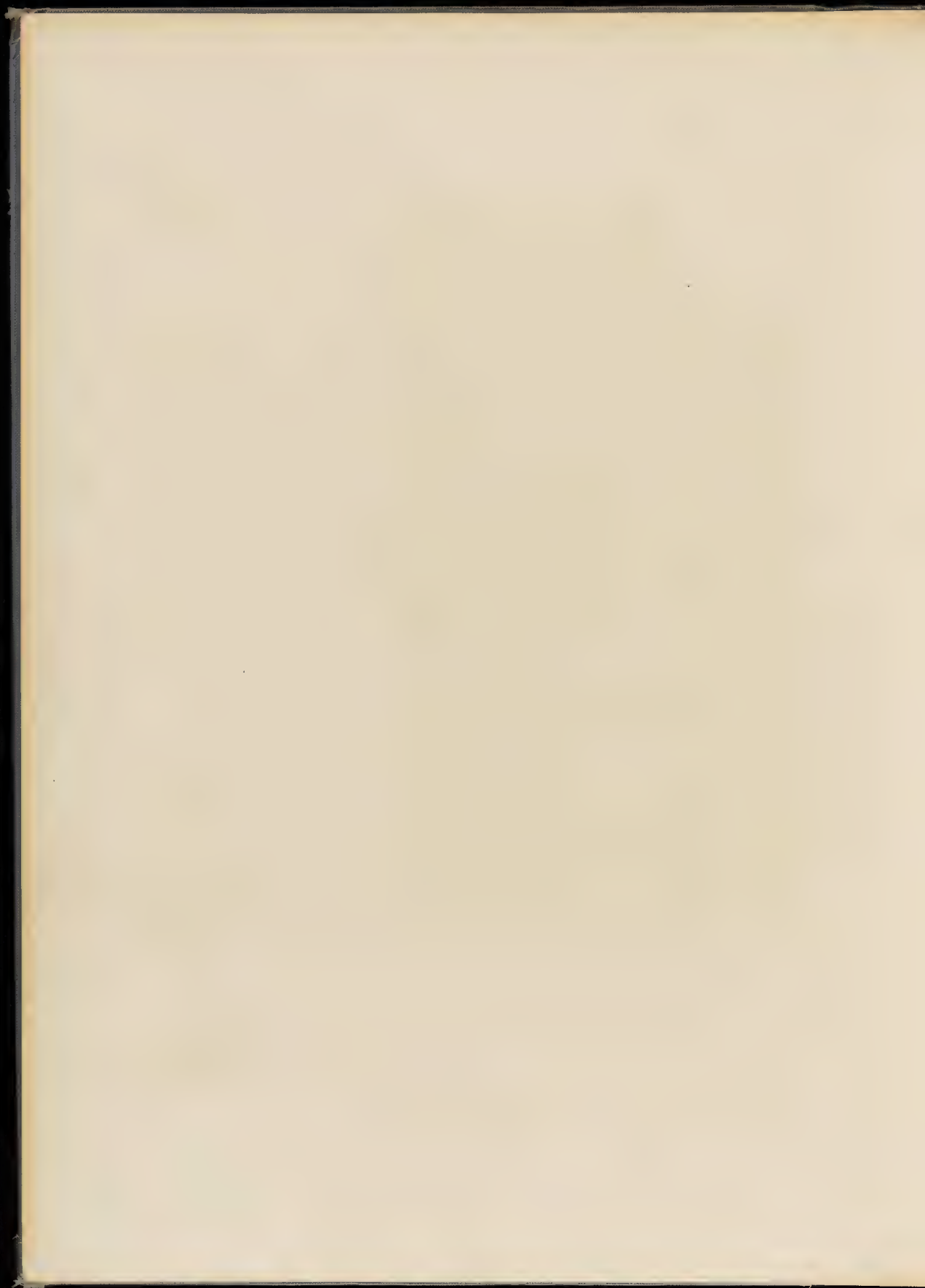


MILANO
S. Marco.



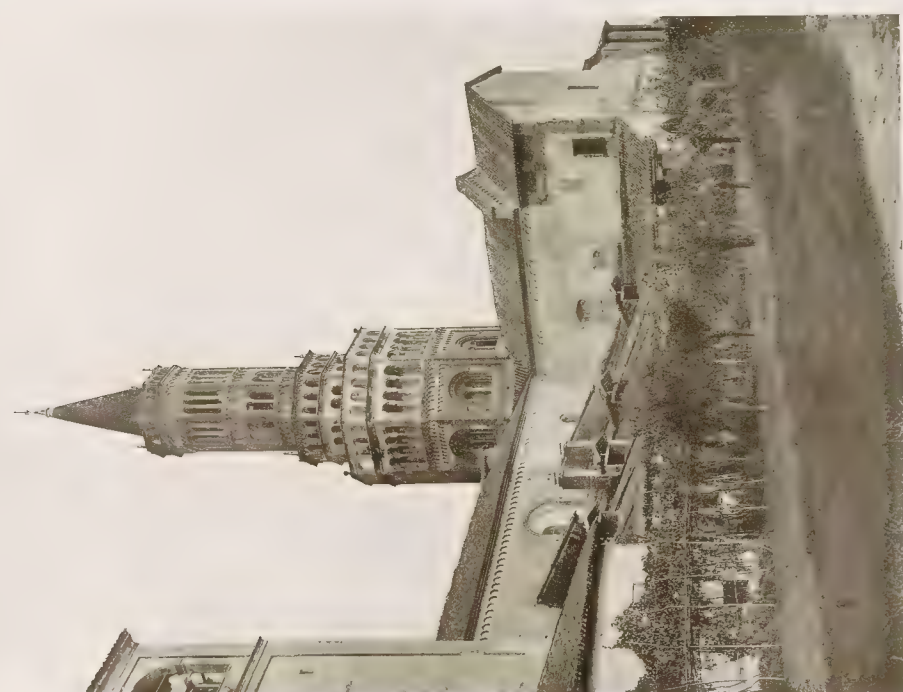


MONZA
S. Maria del Soccorso



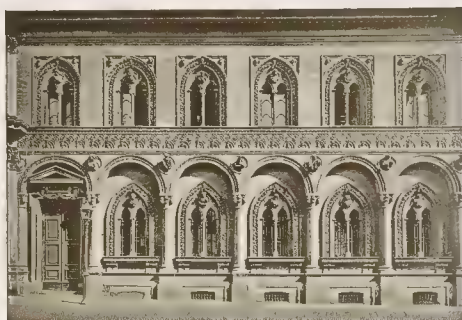


MILANO
St. Carlo

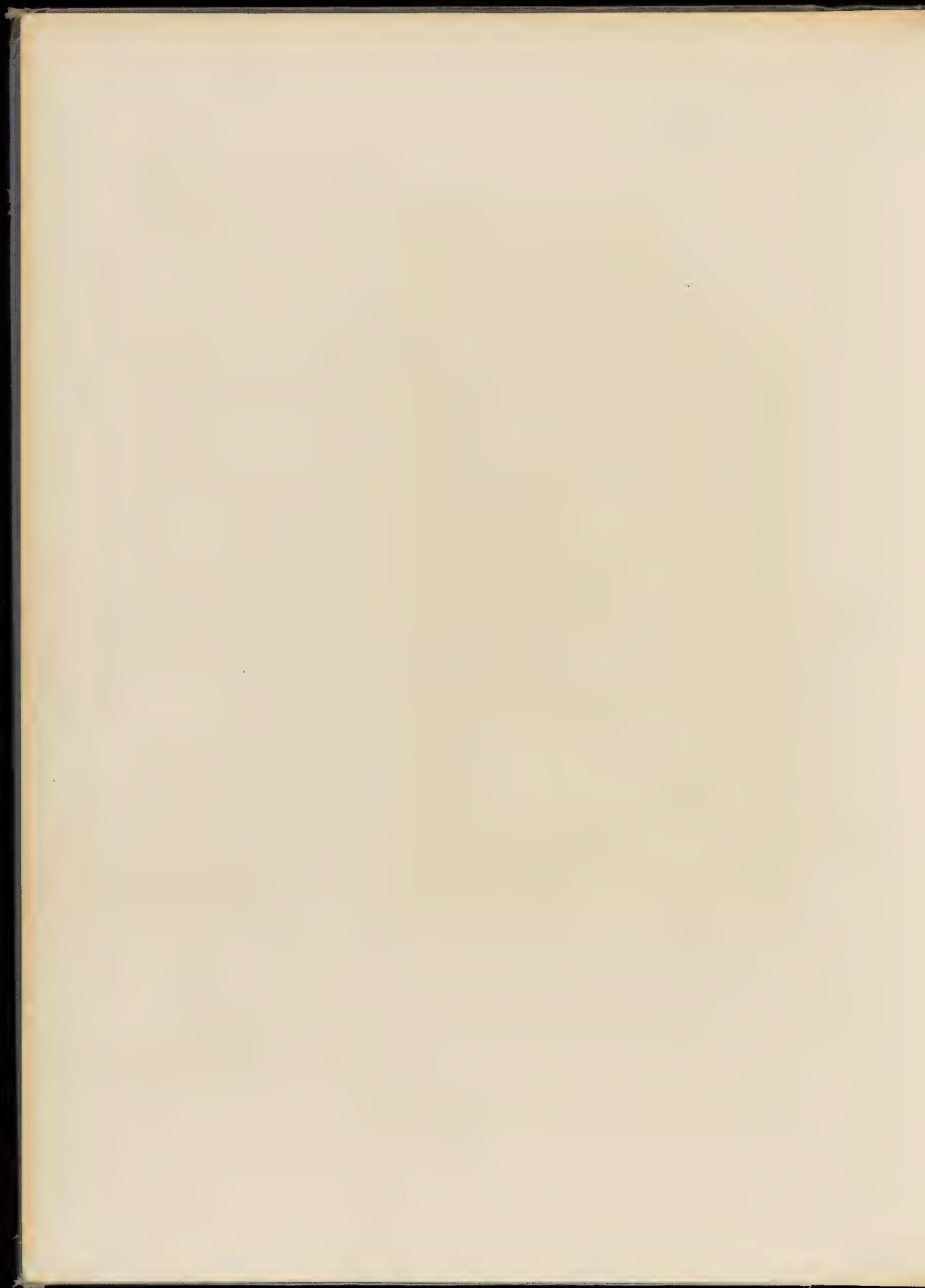


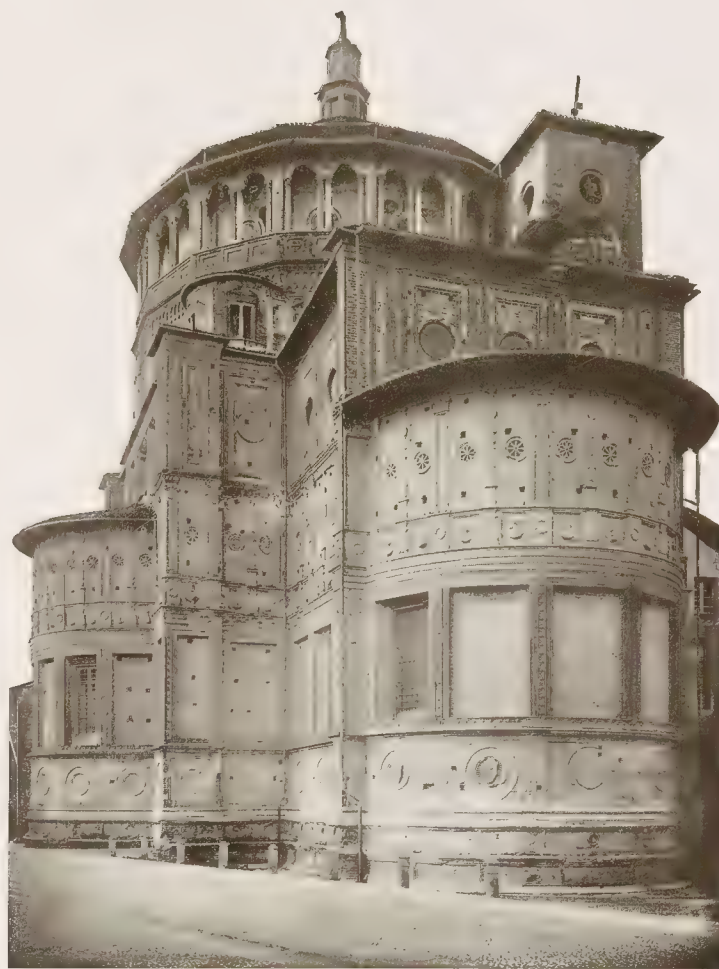
CH. RAVALLI
Mod. 1881



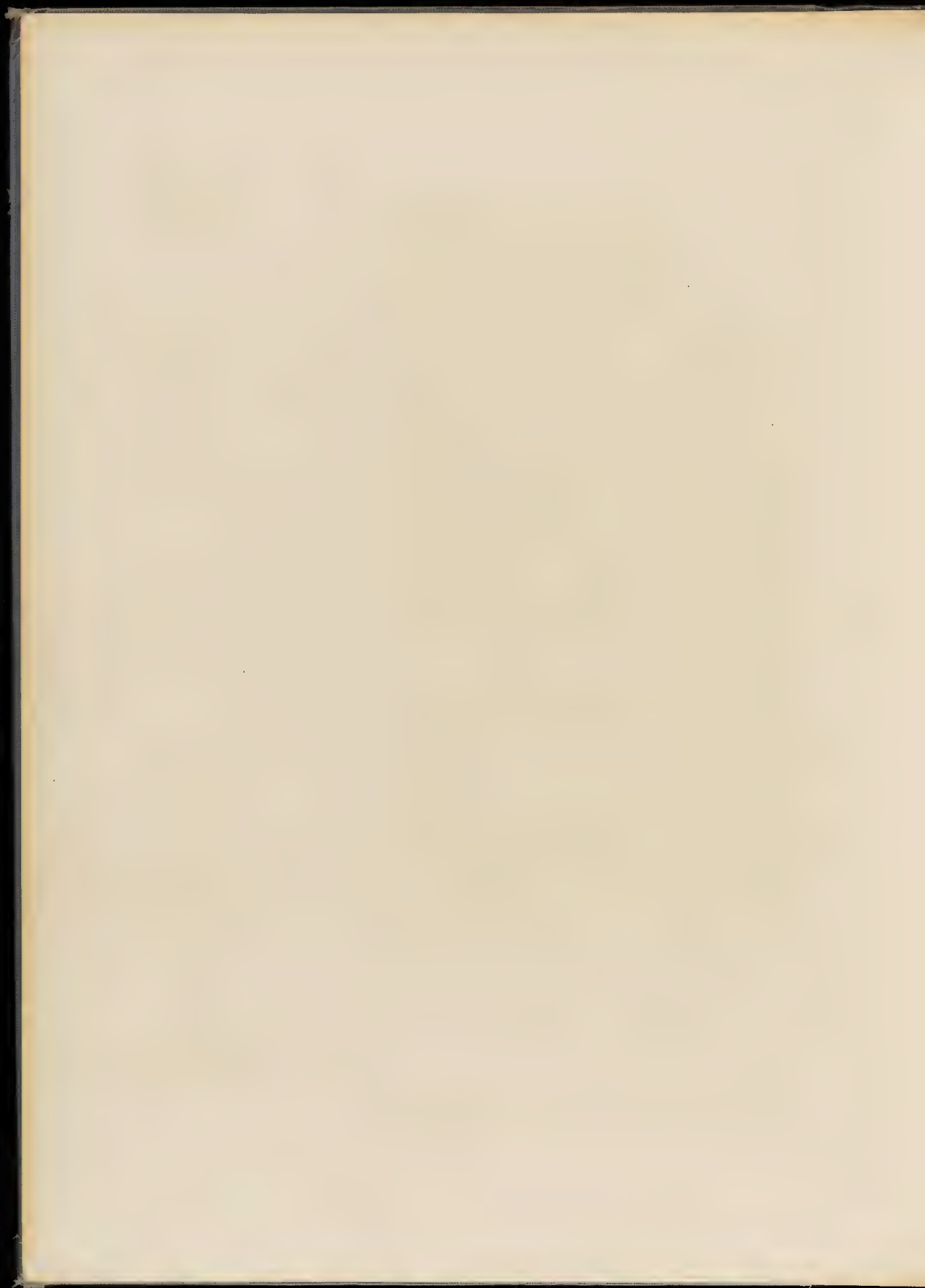


MILANO
HOSPITAL





MILANO.
St. Maria della Grazie





CREMA
St. M. Maddalena.



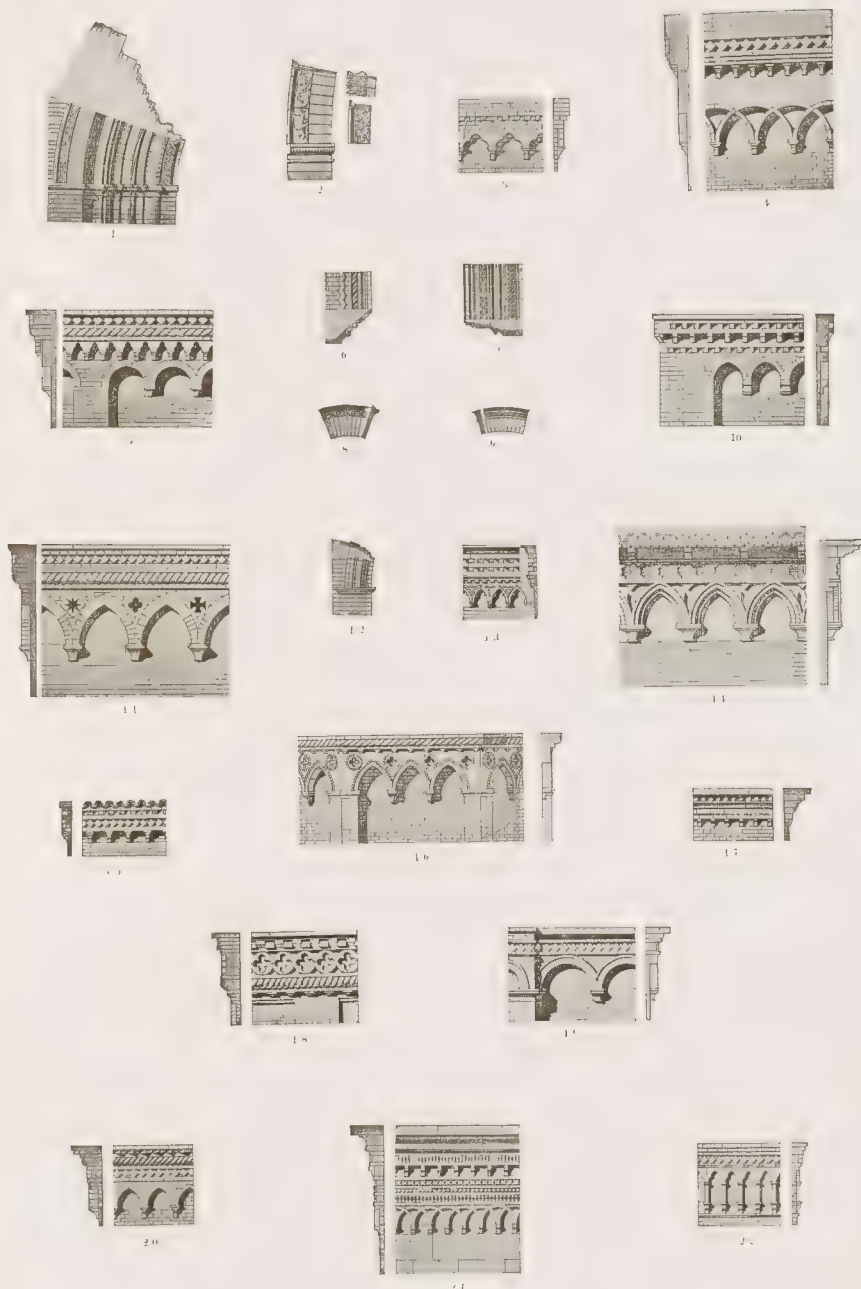
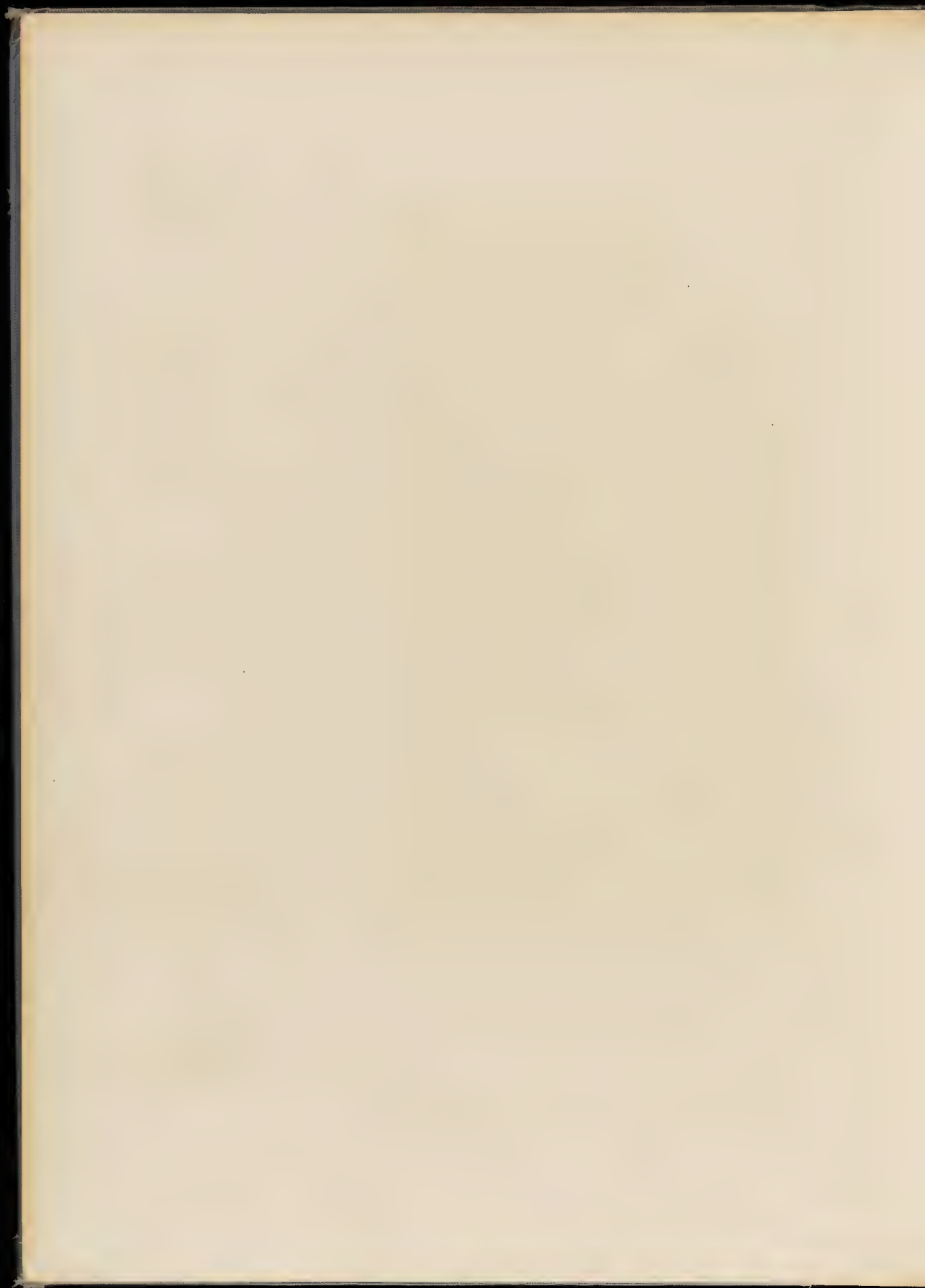
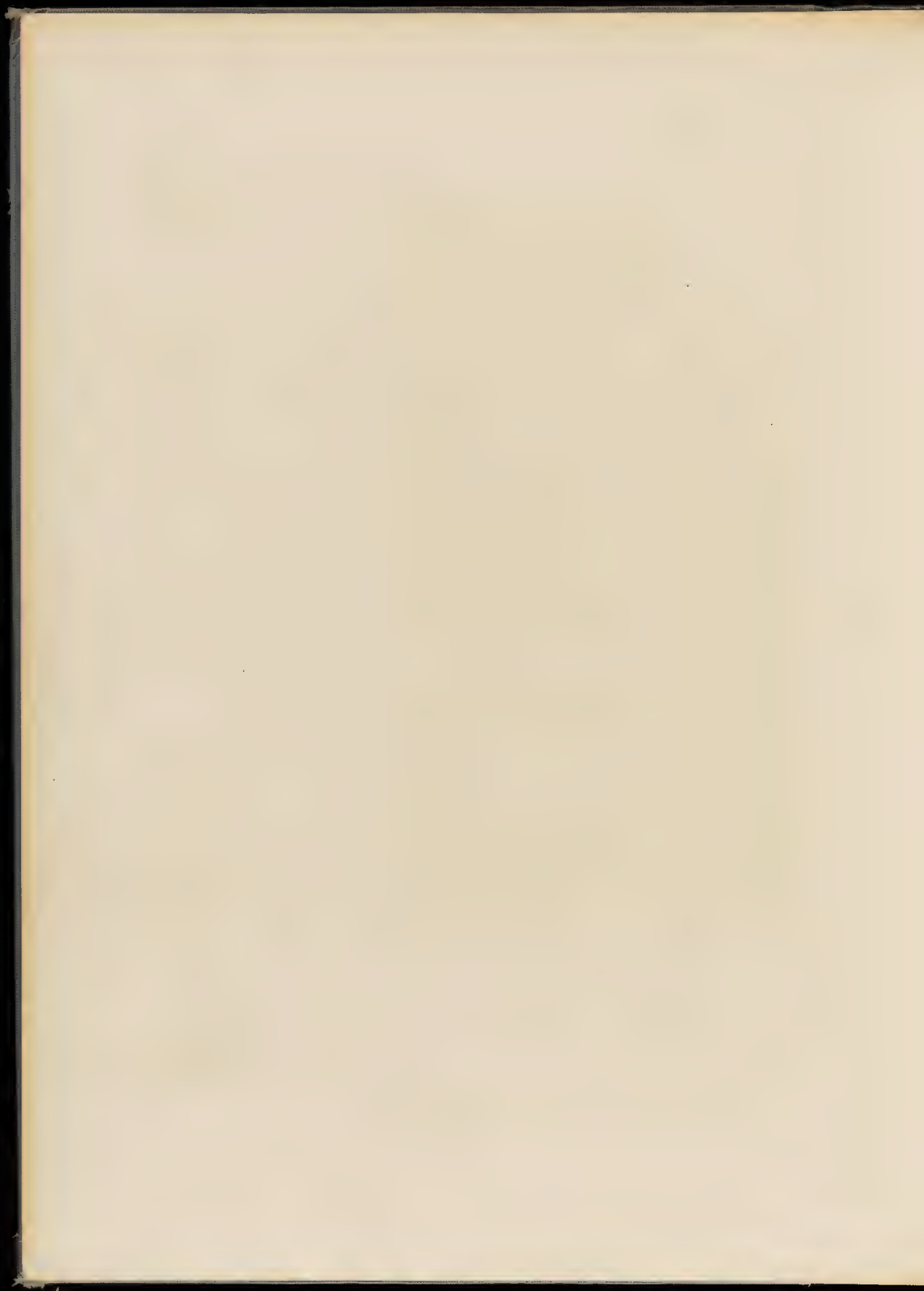


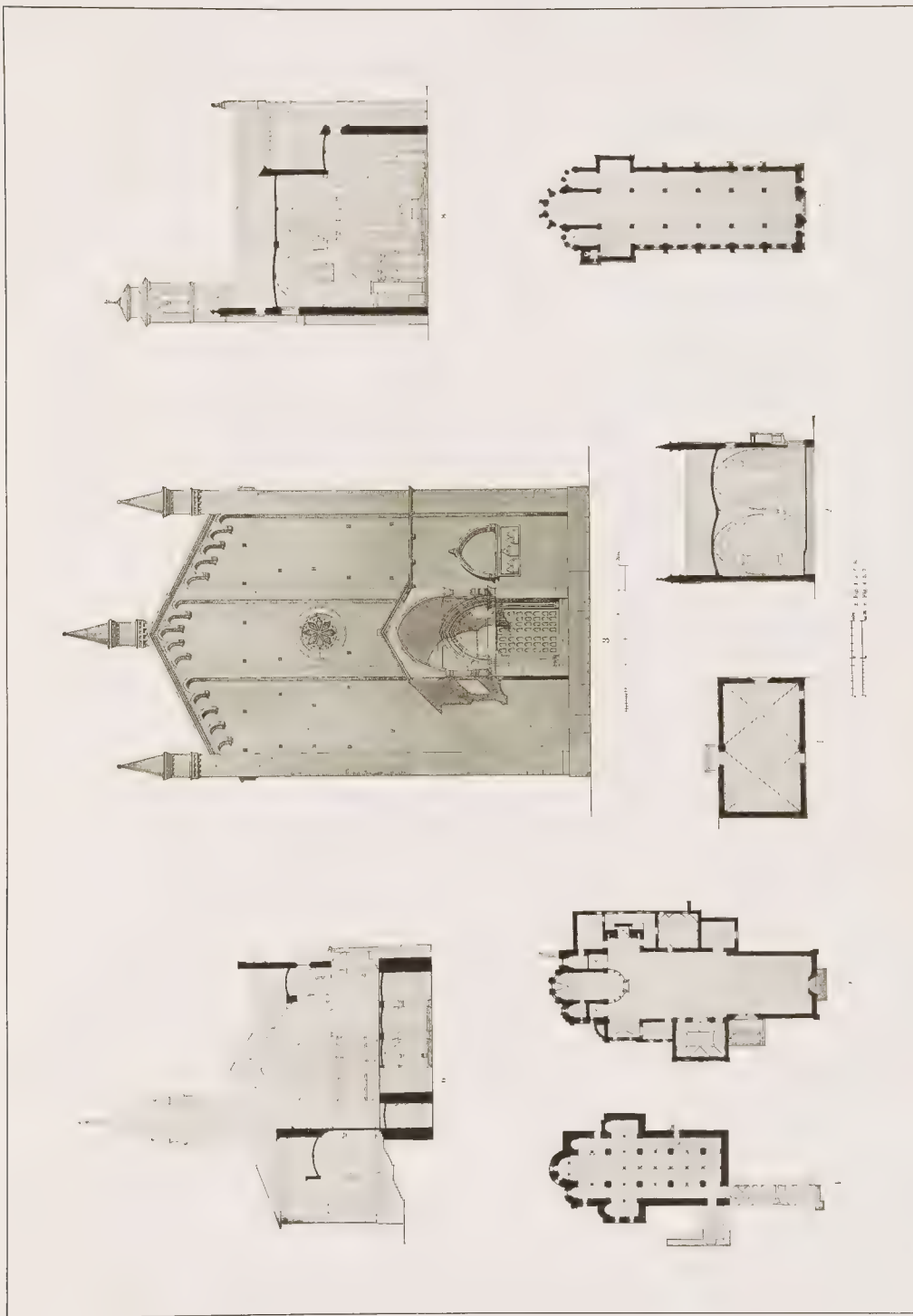
Fig. 1. 2.—Detail of Portal S. Domenico at Imola. Fig. 3. 4.—Main Cornice of S. Maria in Foro at Vicenza. Fig. 5.—Main Cornice of S. Chiara at Padua. Fig. 6. 7.—Window Frames of S. Francesco at Padua. Fig. 8.—Window of Palazzo Praterio at S. Gimignano. Fig. 9.—Arch at Ferrara. Fig. 10.—Main Cornice of a Chapel of S. Anastasio at Verona. Fig. 11.—Main Cornice of S. Maria Ai Frati at Venice. Fig. 12.—Detail of Portal via Cammello No. 15 at Ferrara. Fig. 13.—Cornice via Romana No. 47 at Siena. Fig. 14.—Cornice of a Wall in S. Zaccaria at Venice. Fig. 15.—Main Cornice of the Court Yard Loggia of S. Bernardino at Verona. Fig. 16.—Main Cornice of a Chapel of S. Corona at Vicenza. Fig. 17.—Cornice of the Main Nave of S. Francesco at Brescia. Fig. 18.—Main Cornice of S. Stefano at Venice. Fig. 19.—Main Cornice of San Andrea at Venice. Fig. 20.—Main Cornice of the Southern Side Nave of the Cathedral at Vicenza. Fig. 21.—Cornice of S. Francesco at Brescia. Fig. 22.—Cornice of the Tower of S. Trinità at Forlì.

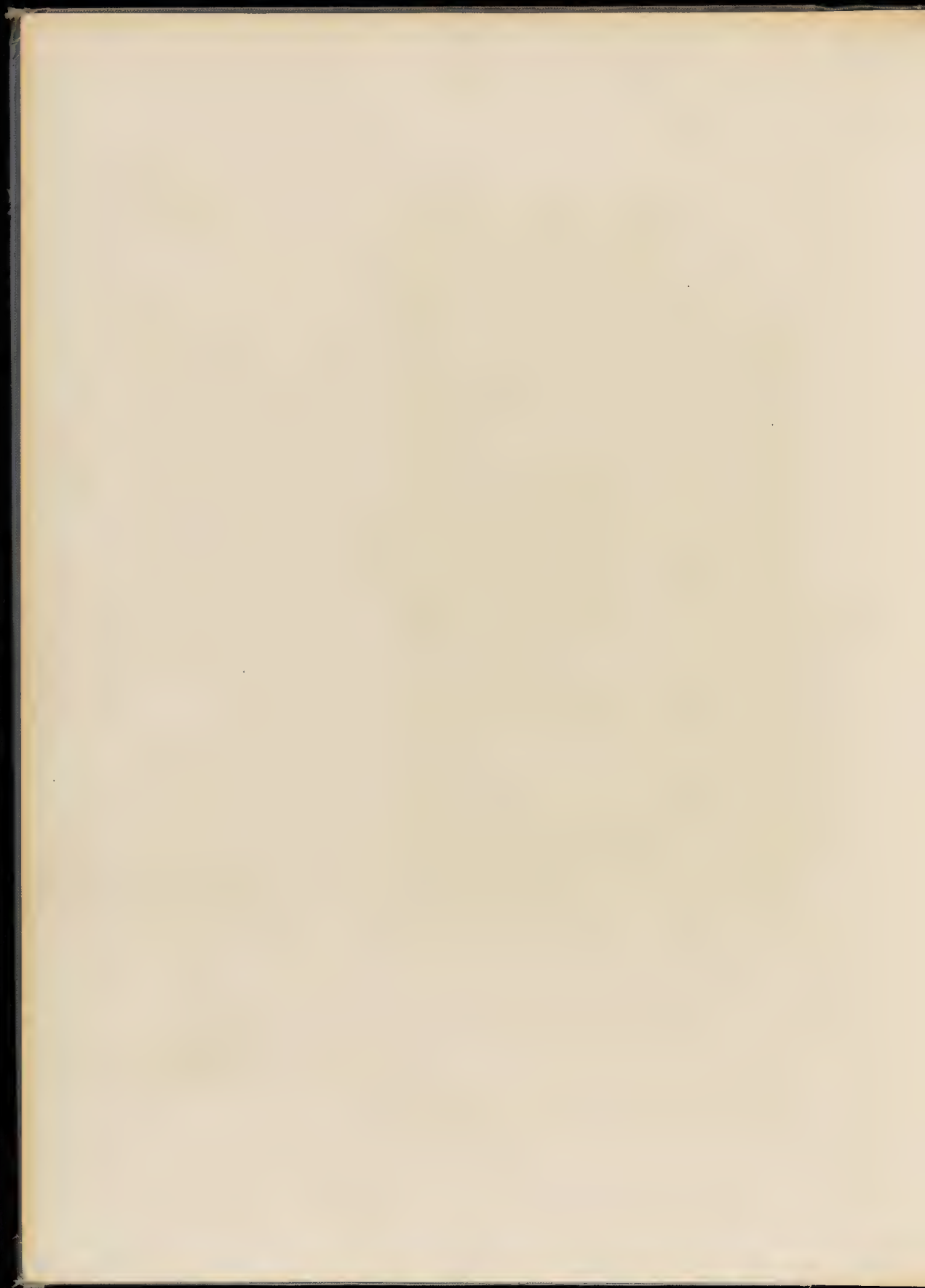


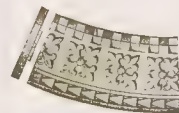


VICENZA
S. Lorenzo



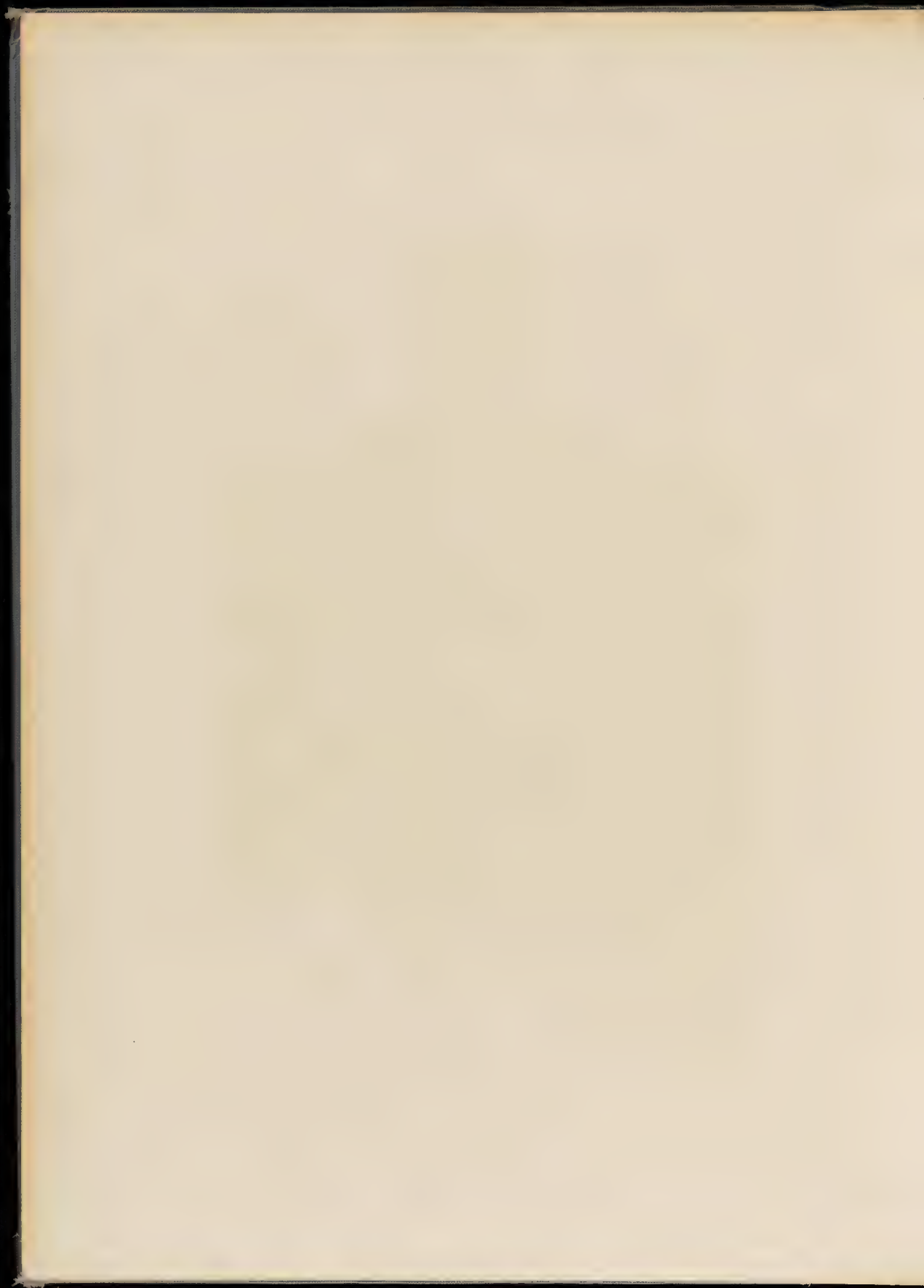


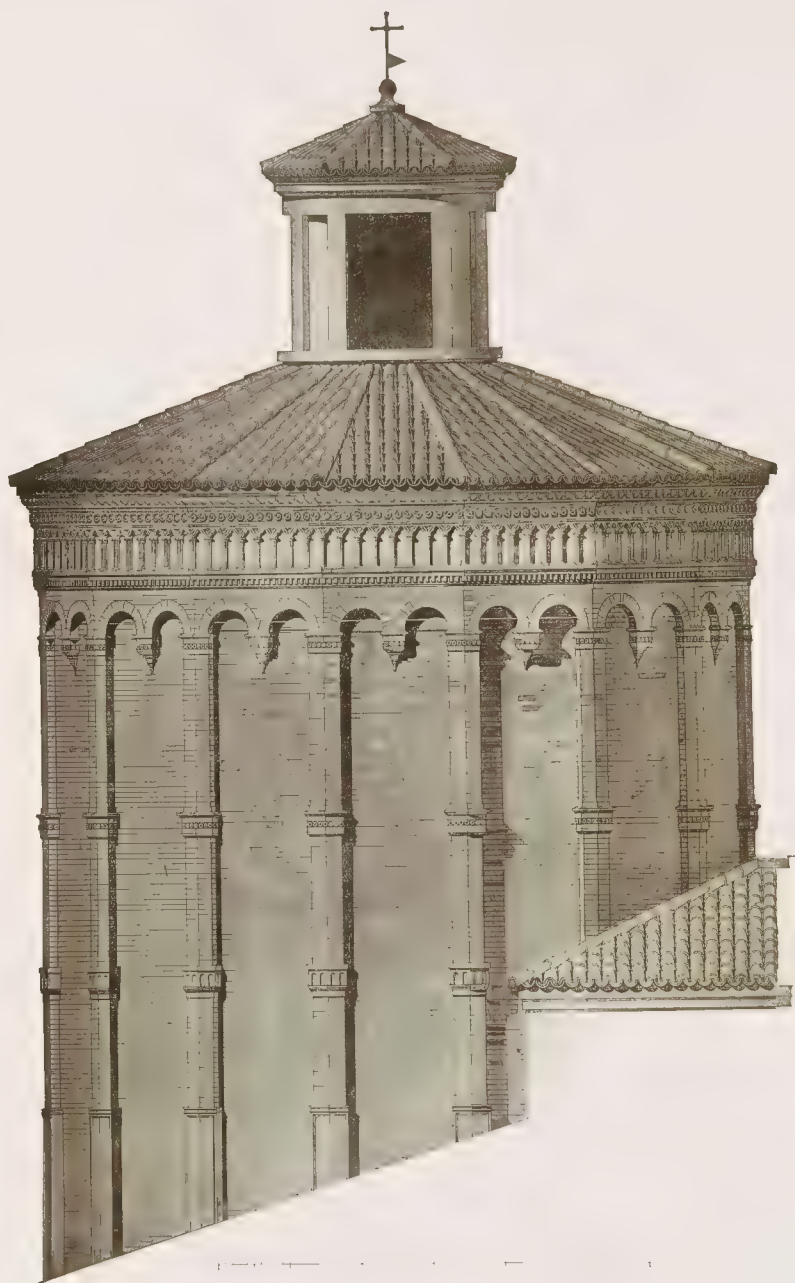




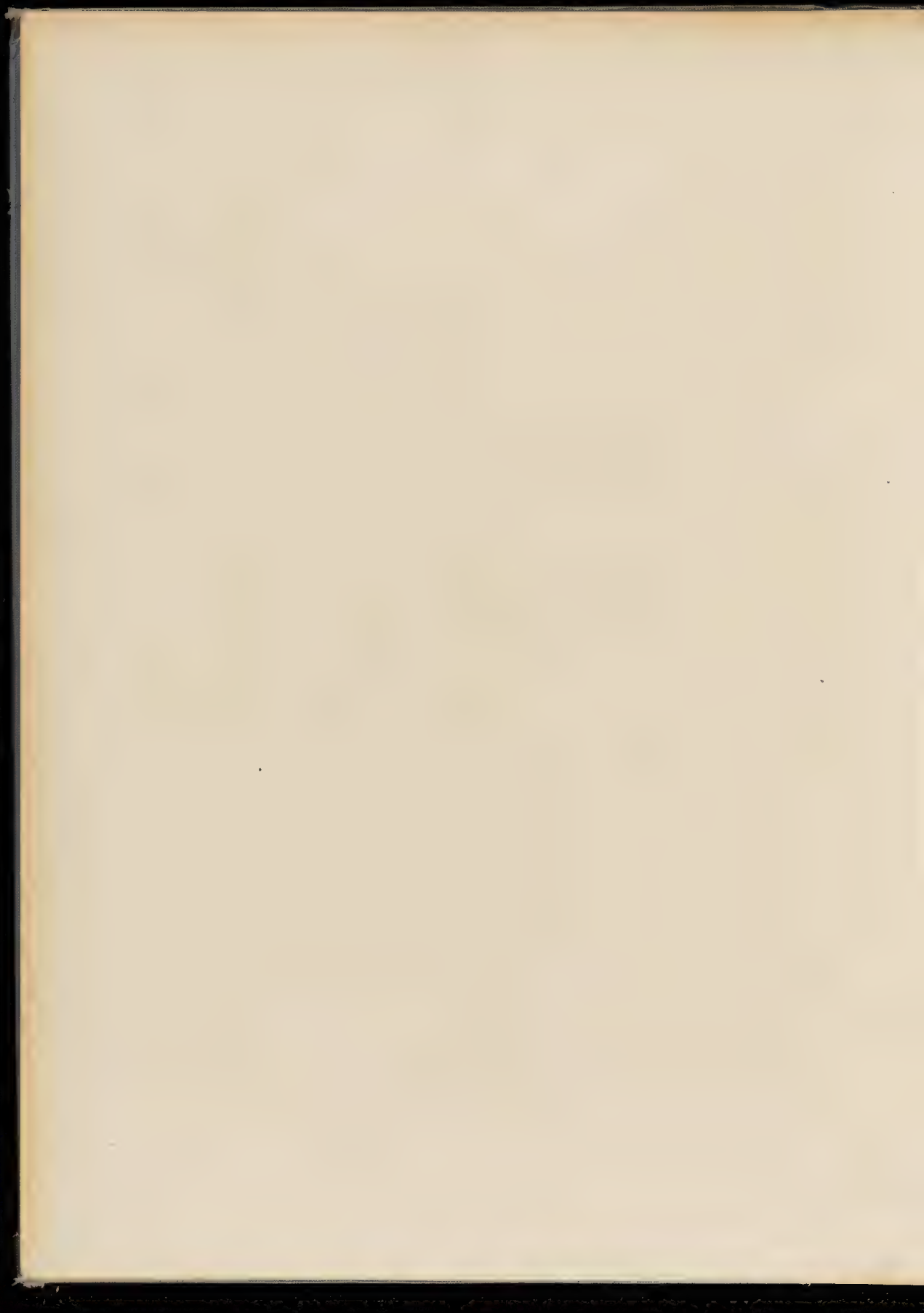
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1990	1,000,000	1,000,000	1,000,000
1995	1,000,000	1,000,000	1,000,000
2000	1,000,000	1,000,000	1,000,000
2005	1,000,000	1,000,000	1,000,000
2010	1,000,000	1,000,000	1,000,000
2015	1,000,000	1,000,000	1,000,000
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VERONA
S P I R I T O N A R C H I V O L I





BRESCIA
S. Francesco
Chapel at Southern S of Nave



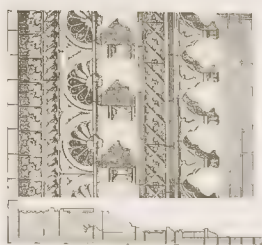


Fig. 4

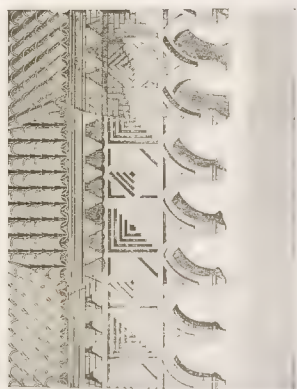


Fig. 2

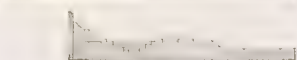


Fig. 1



Fig. 3



Fig. 5

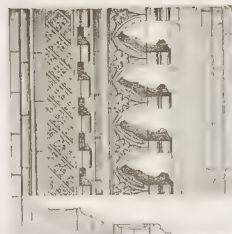


Fig. 8



Fig. 7

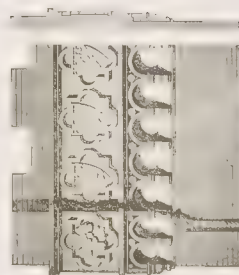


Fig. 6

Fig. 4 — Main Corner of the Church of S. Maria della Vigna, Verona, 1829

Fig. 3 — Main Corner of S. Stefano at Ferrara

Fig. 2 — Main Corner of a Chapel in San Giovanni A Pio at Venice

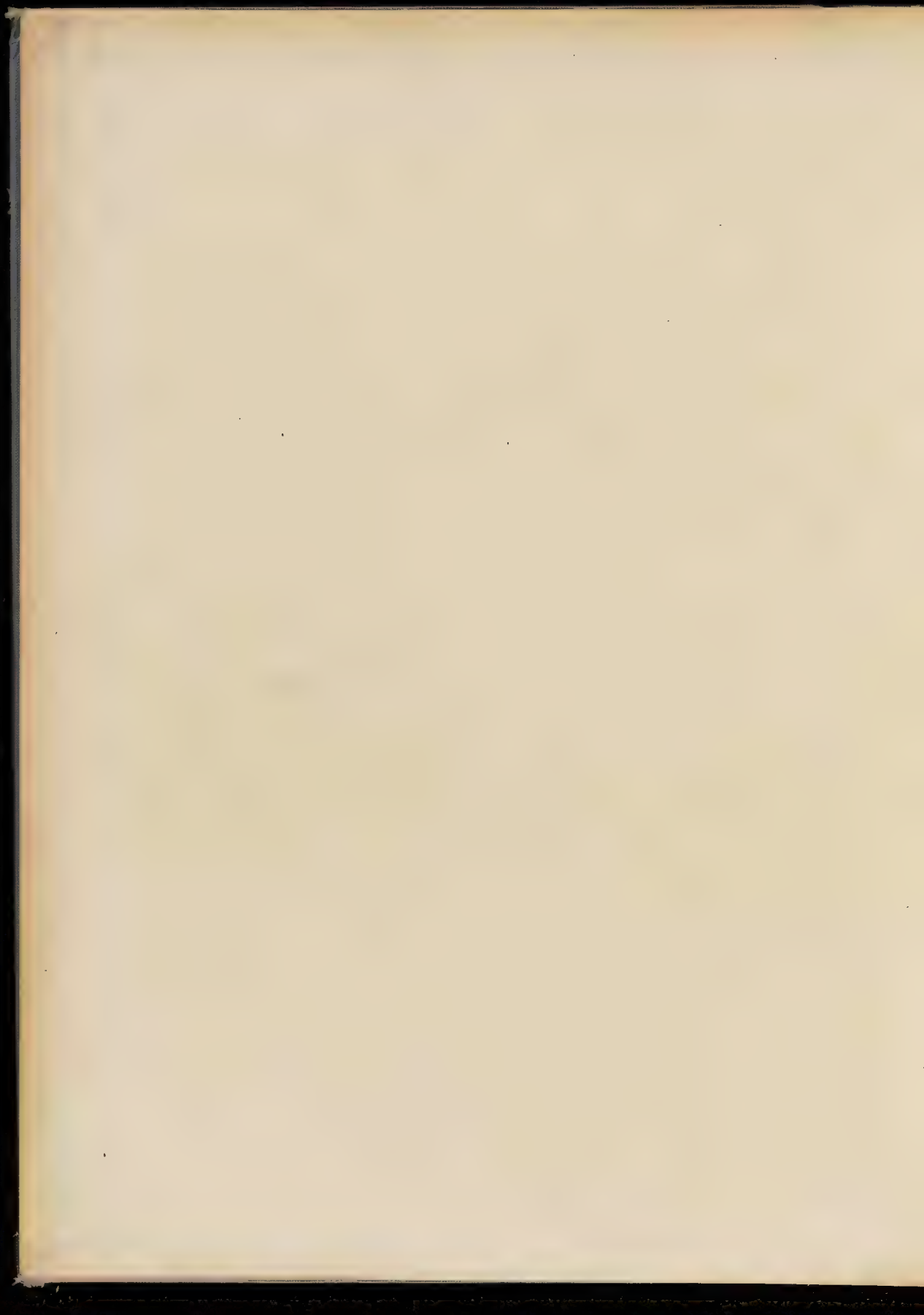
Fig. 1 — Main Corner of Side Nave in San Giovanni A Pio at Venice

Fig. 5 — Main Corner of S. Eustachio at Verona

Fig. 8 — Corner of the Tower of S. Andrea at Mantua

Fig. 7 — Main Corner of the Mercanzia at Bologna


Fig. 6 — Main Corner of a Chapel of S. Eustachio at Mantua





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